

BCM

A Belgian Japanese- and pop Culture Magazine
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Interviews

haru
Satsuki
Laela French

Fashion & features

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Colourful Summer

Taking a leap of faith with
Season of Ghosts

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INTRODUCTION

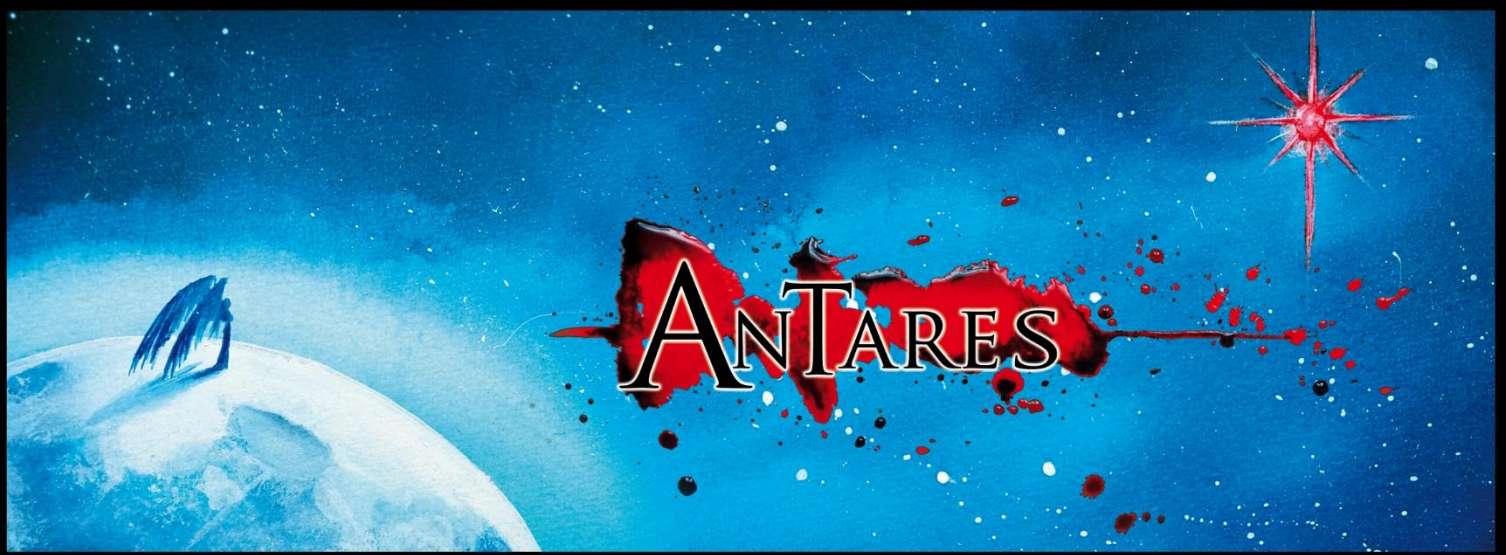
Fun fact, did you know that BCM has been around for 7 years now! 7 years of bringing you fashion, music, events, art, culture, travel and whatever else we can think of. Hopefully we'll be around for many more years to come!

In this 7th anniversary edition we have a small feature with Colourful Summer fashion, including Summerween (we can not resist a second Halloween!). Satsuki and haru were on tour, so we sat down with them (although due to circumstances you'll have to wait for the haru interview 'till next edition) AND we spoke to Lucasfilm's Director of Archives Laela French about Star Wars Identities, which is currently running in Brussels Expo. As well as to Sophia Sama and Zombie Sam of Season of Ghosts.

Helcanen returns with a travel story about her very first exhibition in Japan, as well as with a Beautiful travel feature, focusing on Shikoku this time as a continuation of her feature entailing travel in Japan from one end of the country to the other.

Aside from that we have a make-up tutorial by Birdie, giveaway's, art, analog & instant photography, and tons more!
Have a great summer everyone!

Hilde Heyvaert
Editor in chief



Rainbow half skull

Paint with every color!



Rainbow half skull

Paint with every color!



Salutations, darlings!
My name is Birdie of BirdBrainFX and I am
pleased as punch to meet you!
I love using every color of the rainbow
- sometimes all at once!

I have been doing quite a few rainbow looks lately
and I would love to share one with you dear readers.

I've also been positively DYING
to make a half skull makeup pictorial,
so let's kill two birds with one stone shall we?!

If you are so inclined to use any part
of this tutorial I would love to see your results,
so tag me @BirdBrainFX on Instagram,
Twitter or Facebook to show me your colorful creations!

By BirdBrainFX
www.instagram.com/birdbrainfx

Part 1: Rainbow eyes

Step 1: Setting the foundation for an eye rainbow is fairly easy, so don't be intimidated by all of the colors! To begin the rainbow use a damp small round synthetic paint brush to apply a thick line of water activated body paint in the rainbow pattern you desire; pause and wait for each color to dry before adding a new color. I started with a light pink.

Step 2: After that dried I added a line of lavender and as the lavender was drying I punched up the color on the pink line using a hot pink eye shadow on a small shadow brush on the outer corner of my eyes.

Step 3: After the lavender line dried I used a light purple shadow on the outer corner of my eye to make the color pop more, again, on a small shadow brush. Next I used a teal and set it with a bright blue eye shadow. Then lime green set with an emerald green shadow.

Step 4: Gradually blending upward and outward yellow is set with yellow, orange with orange and red with red shadows.

Step 5: To finish off the eyeshadow use an iridescent highlight over the brow bone. I've also filled in my brows to match my hair (which is green) and have chosen a more severe arch, but this will look cool with any type of brows! I've also chosen to do a very bold, snatched winged liner; so to start that use black liquid liner to sketch out the triangular shape on the outer corner of the eye.

Step 6: Fill in the wing with black liquid liner. To finish the eye using a damp mini paintbrush and a white water activated cake (or white eyeliner) wing in lower inner lash line to a point and line up the peak of the brow arch for some poppin' highlights!



@BIRDBRAINFX



Part 2:

Rainbow half skull

Step 1: Using a large round paint brush dampened with water base out the basic skull shapes (cheekbones, jawline, teeth) using white water activated body paint. For more precision use a smaller brush. To do it quickly with less precision use a damp sponge to apply white to the lower half of the face in its entirety. Either way, after that use a black pencil liner to sketch out the teeth, nose cavities, cheeks and jaw of the skull.

Step 2: Same as with the eyes use a damp small to medium round brush to apply the colors of the rainbow in your desired order, one thick line of water activated body paint at a time starting from the outer corners of the face and working inward.

Step 3: Step 3: I have opted to follow the same color scheme of my eyes, so the order of this paintjob is; light pink, lavender, teal, lime green, yellow, orange, and finally red in a sort of looping tie dye pattern in an effort to keep the highlights of yellow in a relevant to skull/ facial structure.

Step 4: After adding another layer of white to the teeth using a small round brush and white water activated make-up use the white to highlight around the rainbow for more dimension on the nose, top of the cheeks, around the teeth and chin. Next to fill in line the whole thing and fill in the hollow points of the face use a wet fine detail paintbrush and a black water activated body paint; add interesting shapes and etails as you see fit.

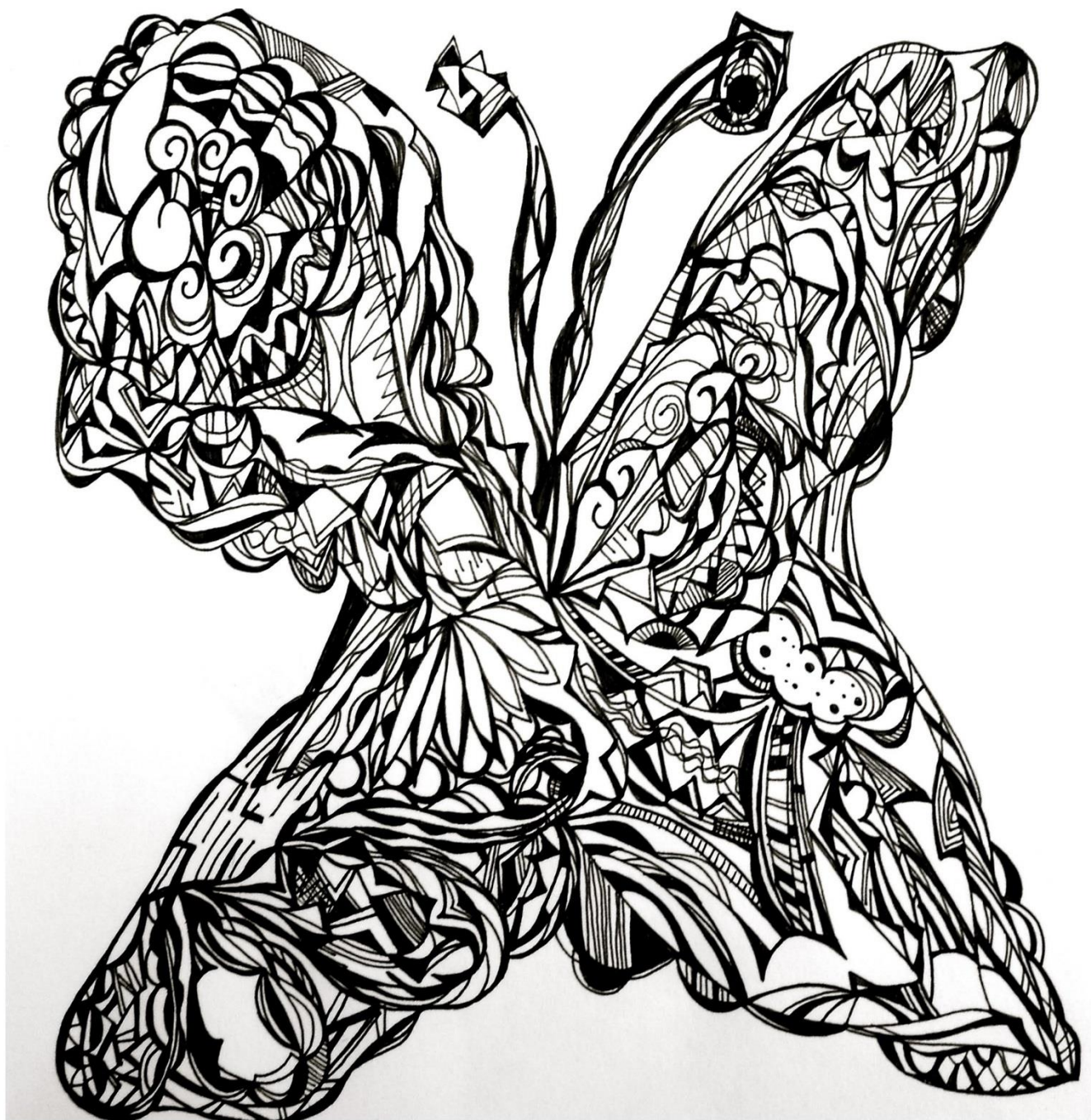
Step 5: To finish the whole look I added a hot pink eye shadow to the lower outer corners of my eyes. It's completely optional, but I wanted more color!



Products used for this look:

Belladonna's Cupboard Jumbo Highlighter, Moon Magick Highlighter Palette in Solar, Crystal, Galactic and Planetary. Karity Matte Palette eye shadows in Lumbia, Alexi, Enchant, Medusa, Tweety, Vegas and NSFW. Mehron Paradise AQ Pastel Palette in Light Pink, Violet, Teal, Light Green. Mehron Paradise AQ Cakes in Orange, Yellow and Beach Berry.





How exciting is it to get the confirmation of **your own exhibition in Japan?**

I can only let you imagine...



Last summer, I was invited by my friend *Jinmo*, a Japanese artist from Tokyo, to exhibit my art in a famous Tokyo gallery. My motivation had risen to paint new works while I was finalising my project *Stellar*. In fact, this was my first real exhibition, and having one in Japan was one of my top goals as an artist.

The event name was *Japan & Belgium, the interaction of super senses*. It was us two artists joining their different skills for a duo exhibition at the famous *NHK* (yes, as in the famous Japanese international tv network) *Fureai Hall Gallery* in *Shibuya*, not far from *Harajuku*. During one week, from 28th May to 3rd June 2018, people were able to come see our works on display at the gallery.

So, in this piece I will tell you about things went.

I managed to bring all my paintings in my suitcases by plane. To be honest I was bit worried about transporting them that way, but all went well and I got them back at *Narita airport* without issues and in good condition.

I was set to meet with *Jinmo* and his wife *Hari* in front of the gallery on the first day of the exhibition, Monday May 28th, at 10.30 am. From 8 to 9am, due to rush hour, it was very chaotic in the train station and I had to skip two or three trains because I wouldn't have room on them. Shinjuku is a very busy station, the world's biggest transit station in fact, so you can all understand it was impossible to get inside the very full trains with a big suitcase. But, I got there on time in the end and finally arrived at the *NHK* building, where the gallery staff welcomed us, gave us our access passes, showed us around the place and gave us all the information we needed and then left us to start preparing for the exhibition. The entire interaction with them was in Japanese, so I didn't catch all of the details.

When I first saw the empty walls and panels I was wondering if I had to bring my own materials to hang and display the

frames. But of course that wasn't the case. *Hari* showed me the storage room, and there I discovered there was loads of equipment to set up an entire exhibition: tables, chairs, wire, nails, label tags, ladders, everything I could possibly need. Even though setting up took a little longer than I thought it would have, we still had plenty of hours to spare and were able to do it without stress. The exhibit wouldn't open 'till 3pm on opening day, so that even left us with some time to get a bento for lunch.



And then it was 3pm, starting time of the exhibition. The *NHK* hall building itself opens its doors at 10am. The gallery, however, which is located at the 2nd floor, was only accessible if we were present to open the room. Of course, this meant we had to be on time every other day of the exhibit to open up at 10am and close at 6pm. There is a non-stop security service with guards at the main entrance and who also check the entirety of the building many times a day. So quite possibly we could have decided to come in later, but we felt it was important for us, the artists, to be there all day long. This way we were available for visitors the full 100% of the duration of the exhibition. This meant that I cleared my entire schedule for that week and made the exhibition my priority.



During the week it was less crowded than during the weekend, which is also when most people we know came to visit. We were also lucky that another big event, *Eco Fair*, was organised in the area, so a lot of people were passing by the gallery and decided to come in and have a look at the art on display.

We had people visiting of all ages and types: curious and probably intrigued by the poster on display outside of the hall. There were students participating in the *Eco Fair*, and friends such as the painter *Toshio Ebine*, musicians and singers like *Head Phones President*, *Satsuki* and others. And of course many of our close friends also came to support us. It was nice to see so many people enjoy it, and that even the security guards were having a look at the paintings whilst doing their rounds of the gallery.

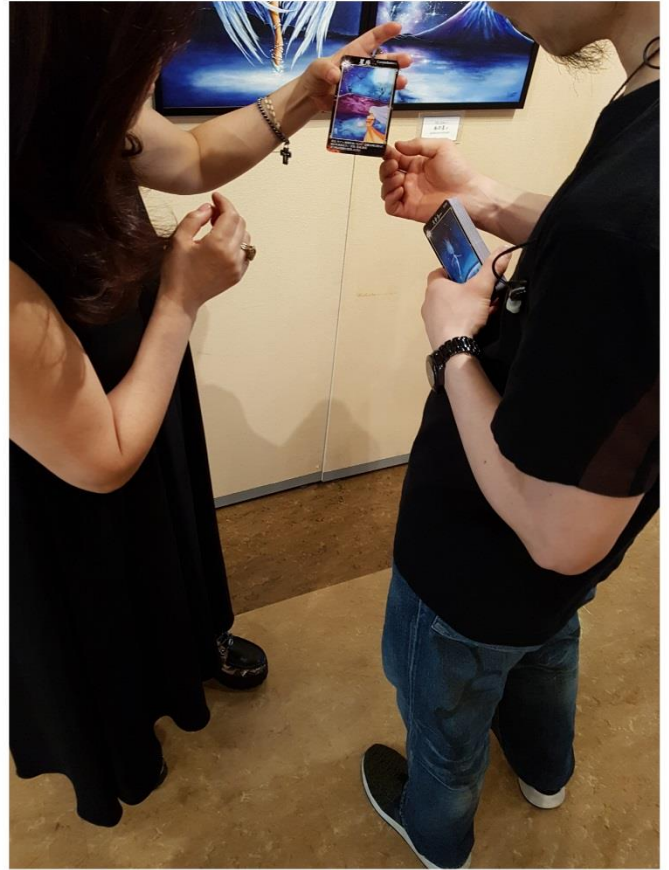


Seeing most visitors didn't speak English, I was really grateful that Hari was there to introduce my project to them. Once they understood the concept of *Oracle cards* they were even more interested in my work and it was easier for me to join the conversation and tell them more about it. Mostly in English, but I also made good use of my limited knowledge of Japanese.

Interacting with the visitors was really interesting. To see them look closely at all the details of the paintings or reading my *Oracle cards* whilst watching the originals on display on the wall and answering their questions. The amount of compliments I received was just so motivating!



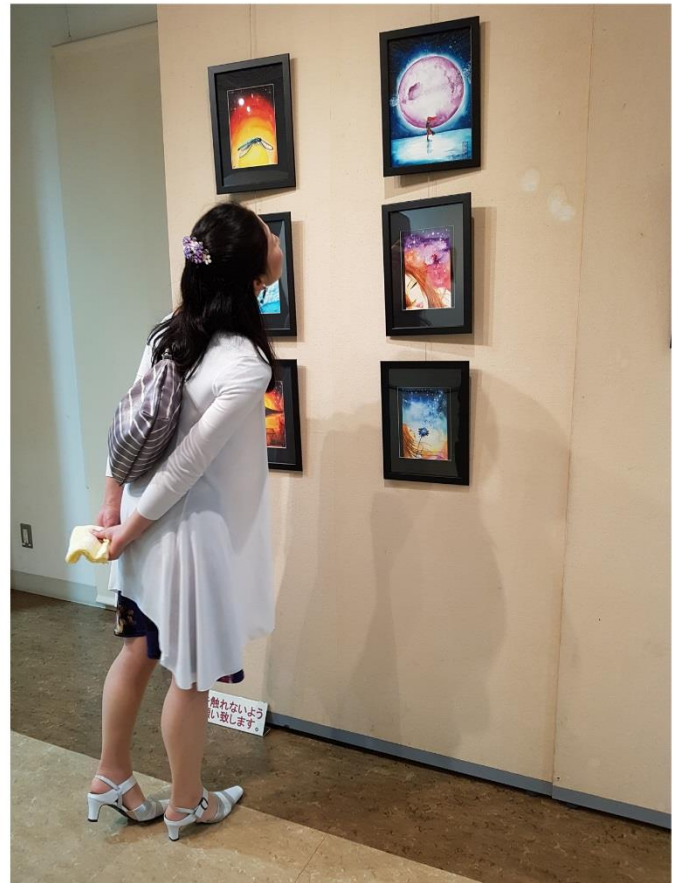
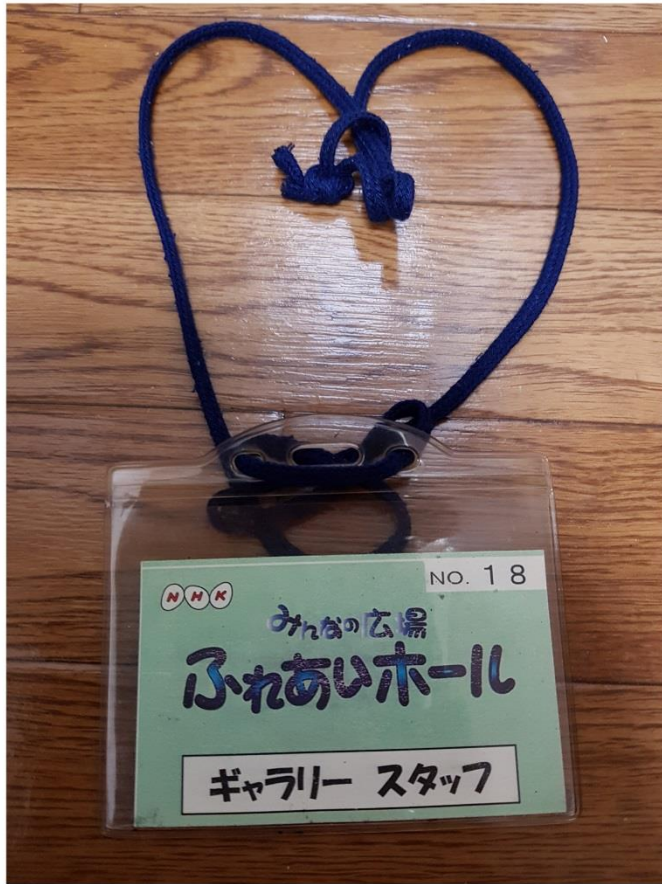
Sunday arrived before we knew it. At 4pm, it was time to pack up the entire event as we only had an hour and a half to leave the hall behind the way we got it Monday morning. With the help of a friend, wrap up thankfully went quite fast. And then it was time to say goodbye to the NHK gallery staff and for us to return to our homes. Exhausted, but with many great memories.



You might wonder how I became an exhibiting artist in Japan and the technicalities about selling work there. As I was in Japan under a tourist visa, the purpose of the exhibition was not to sell artwork, but to introduce them in Japan. See how they were received, interact with people and network. Make contacts in the art scene basically. So that's exactly what I did, as selling was explicitly forbidden.

I am so grateful to Jinmo for his invitation to exhibit together with him. IT was a unique and amazing experience, and if I would get another such opportunity, I will accept it without hesitation all over again.





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VISIT LE CHÂTEAU DE CHAMPS-SUR-MARNE!

We at BCM often receive questions of where in Belgium and Europe is good to visit.
We aren't travel agents, but we can make recommendations!
So in this Visit! feature we will focus on a European city, museum or landmark, per edition.

This time: **Champs-sur-Marne Castle**, in France - www.chateau-champs-sur-marne.fr
Reasons to visit: full of history, beautiful architecture and gardens. And they often put up excellent exhibitions too!

Photography by Hilde Heyvaert.



In this extension of our Visit... section I would like to take the time to warn you all to stay away from any zoo owned by Zoo Antwerpen with this here review.

Meaning: Zoo Antwerpen (as the name suggests, it is located in Antwerp), Planckendael (located in Muizen, just outside Mechelen), Serpentarium (in Blankenberge, one of the main Belgian coastal towns) and the aquarium Aquatopia (also located in Antwerp). As you no doubt guessed already, all of these are located in Belgium.

The reason is simple: these are zoos concerned with literally nothing but profit. That alone a good reason to avoid them. Admittedly I have never been to Serpentarium, but have I have been to the other three, several times. Actually, I grew up living right behind Planckendael Zoo, so know that one especially well, and have seen it's steady decline over a span of 30 years.

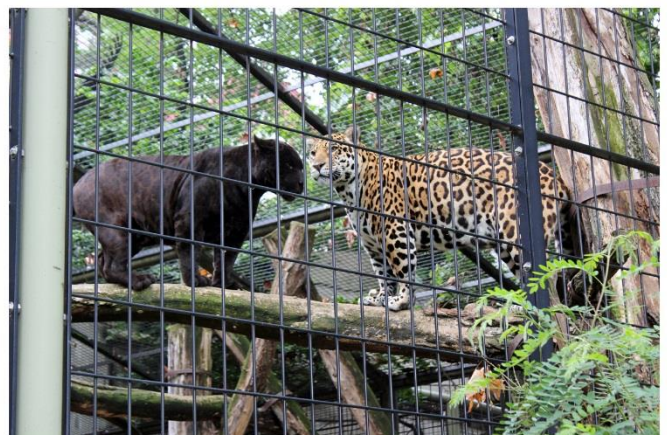
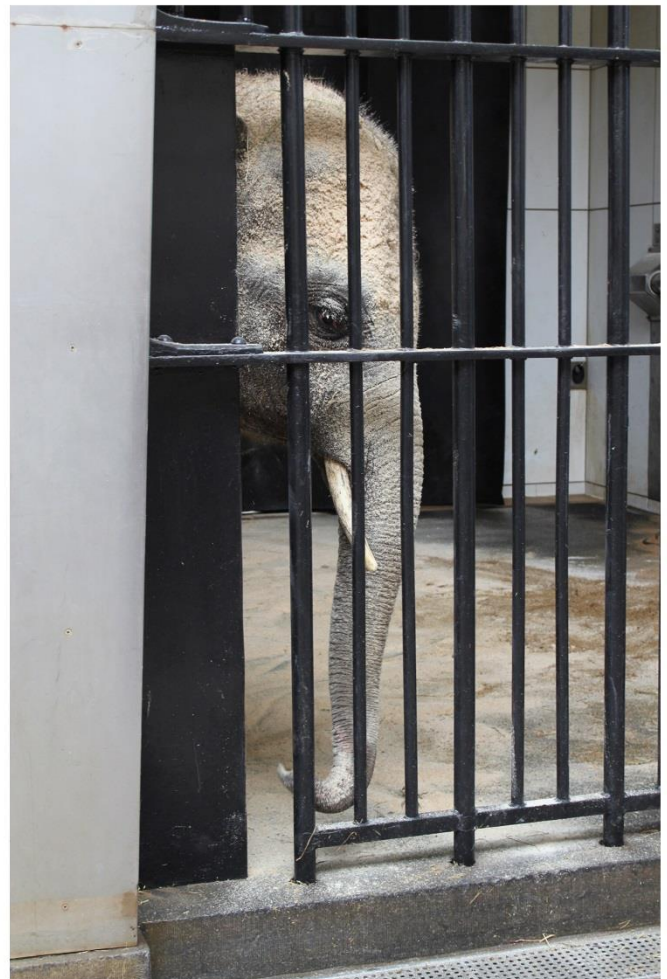
At this point, especially Zoo Antwerpen and Planckendael are nothing but tourist traps pretending to actually care about the animals they home. Visitor comfort is routinely placed over animal comfort and sadly, also animal welfare. In Antwerp especially, you can find large and utterly useless areas facing far too small cages, frequently housing too many animals for the space. In Planckendael this is much less the case, but several of the cages are still not as they should be. And yet the zoo has spared no cost to install several playgrounds, cafés, restaurants and all kinds of creature comforts for the visitors.

Several of the animals just aren't properly taken care of. For example, the helmeted casuar in *Bioparco di Roma* (Rome, Italy) has a large compound cage full of beautiful greenery. You have to really LOOK into the cage to see it, if you even manage to find it because they have done a splendid job making it's cage as close to its natural habitat as they could. In Planckendael, it's in a sad wired off cage without any shrubbery or anything and barely any grass. And that's just one example. Another one: both zoos have a nocturnal animal section (*Antwerp has Noctuarium, a proper nocturnal animal building*). There is often zero supervision, not even in summer when there are the most visitors, so there's people tapping, loudly, on terrariums and taking flash photos all over the place. Which is extremely stressful and downright unhealthy for the animals.

But hey, as long as the money from visits and them spending top € on food and souvenirs right?! That's clearly the attitude the conglomerate of Zoo Antwerpen holds very dear, NOT the animal's welfare. Several animals have died, rather publicly, and each time people have frowned upon the choices the zoo(s) have been making. Most recently, on June 21st, a lioness has escaped her compound in Planckendael. Resulting in the poor animal being shot and killed because, you guessed it, daily income was more important to Planckendael than the life of one of their animals. They have also lost three elephants at the point of publication, this year alone. This too has made national news. And these are just things from this year alone...

This is why this piece is in this edition, to inform people about these popular tourist sites. So you at least know what kind of place you are giving your money to should you be visiting any of the Antwerp Zoo holdings.

This is by no means a piece slamming all employees of Zoo Antwerpen on the whole. I know for a fact that many people that work there do a lot of good and do have the very best interest of the animals in mind. Especially Planckendael has improved on a lot of it's cages (and then went and became a glorified themepark for the rest). It's just that the top of the conglomerate clearly only thinks about profit, and the choices they've made are what makes these places to avoid if you really care about animal welfare. If you visit Belgium and love animals, these are not the zoos to visit.





**colourful
summer**





Hat, vintage. Frames, Theo. Necklace, Peppermint Fox. Top, Primark. Dress, House of Secrets Incorporated. Petticoat, Dear Celine. Socks, TopShop. Shoes, Secret Shop. Bracelets, handmade and Angelic Pretty.

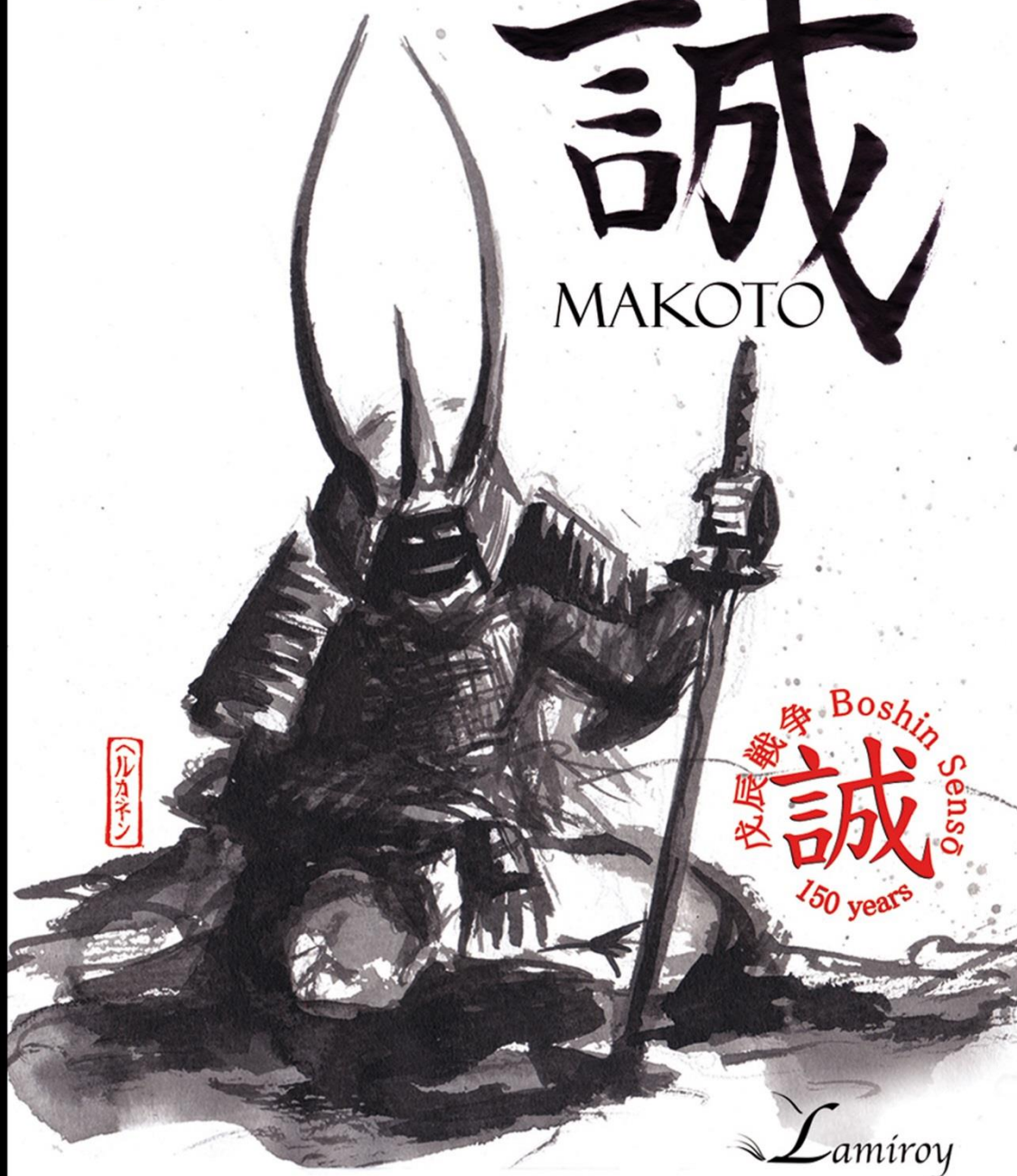




Hat, H&M. Frames, Theo. Top, Redbubble. Skirt, House of Secrets Incorporated. Bag, vintage. Hip bag, Eastpak. Hamburger Mickey bag, Tokyo Disney Resort. Socks, ASOS. Boots, Palladiums. Accessories, Fossil, handmade, Han Cholo x Think Geek, Roxy, ASOS, Pieces.

Helcanen

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Friday, March 30 2018; Walt Disney Studios Park, Disneyland Paris, Marne-la-Vallée, France.

Photography by Marie Huberty.



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**STAR
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IDENTITIES
— THE —
EXHIBITION



LUCAS
MUSEUM
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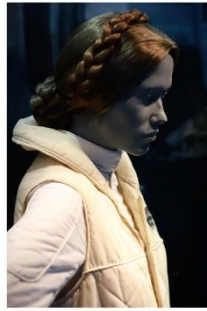
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Event: Star Wars Identities
What: Star Wars themed exhibition
When: April 2 - September 2 2018
Where: Brussels Expo, Laeken (Brussels), Belgium
Ticket price: varied, depending on the formula
Website: www.starwarsidentities.be

Star Wars Identities isn't just a *Star Wars* themed exhibition, it is a complete interactive experience. Until September 2nd of this year, visitors can still enjoy over 200 original props from the movies, ranging from *Phantom Menace* to *The Force Awakens*, concept art, costumes and models.

A veritable feast for the fans, but what exactly makes this exhibit worth the rather hefty entrance fee?

First of all, there is the sheer amount of items on display. From stormtrooper suits to droids and rebel pilots, this exhibition is covering the entire pre-Disney era of *Star Wars*. So everything from before the sale to Disney in 2012, with exception of a few pieces from *The Force Awakens*. Rather than just setting up some cases and creating some pretty displays with a word of info, there is much more to this exhibition.

Parallel with the items on display, it is all about identity. Not just a closer look into what makes the main characters from *Star Wars* tick. No, it also gives you the opportunity to look at your own life and how it would fit into the *Star Wars* universe as you create your own unique *Star Wars* character. Which you can make as close to reality or as far removed from it as you would like. The possibilities are endless. And at the end, you can get your full character profile mailed to you, with, and this bares a mention, full respect for your privacy as you get a clear note that no info you have given will be maintained. Which is great, because especially with the use of RFID technology, there is always some concern. But in this case there is no need for it. X3, the creators of the expo, have not just taken people's privacy to heart, in close collaboration not only with *Lucasfilm*, they have also spoken to a team of professional from the medical and scientific community to really make the event work, turning the fantasy science of *Star Wars* into a real world variant that really puts the value into the Identities in *Star Wars Identities*. They really put in the work and the research and it shows.

That said, the combination of both the Identities element and *Star Wars* history is set up so you can enjoy both, or just the one. If the Identities section means nothing to you, you can still enjoy all the items on display. Or if you don't feel like looking at things in glass cases, you will have a blast creating your very own *Star Wars* character with it's own unique personality.

Don't like wearing an audio guide headset? Not to worry, you'll have just as much fun without it. They have really done their best to make the exhibit as inclusive as possible, and that's great.

If you worry about overcrowding, especially during weekends or holidays, they have done a really good job when it comes to crowd control, only admitting a certain number of people at the same time. This means that even if there are quite a few people inside, it never gets too crowded to enjoy the expo. And you never have to wait too long to use an Identities station. Very, very well done. I think the only significant queue you'll find at the exhibition will be at the register in the gift shop, so that's not too bad at all, really.

Another bonus is that they have succeeded at making the exhibition interesting for all ages, which means you can easily bring the kids and know you won't get nagged at (unless they're not *Star Wars* fans at all, because of course this is the kind of expo you won't enjoy that much if you're not into the franchise at least a little bit).

Collectors of *Star Wars* items and/or *Star Wars* fashion fans should definitely check out the gift shop.

Not only is the exhibition guide truly beautiful (available in French, Dutch and English), all items are either gender neutral or available in sizes for men, women or children. So no more girlie or guy tees only, now you can get whichever design you like regardless. That's pretty epic and deserving of a mention. The prices are in the usual Disney Store range so you know what to expect when you want to shop.

The exhibition also has green screen photobooths available, but they are not a free service. If you're into souvenir photos, you'll either have to satisfy yourself with selfies or exhibition photos (photography is allowed as long as you don't use flash) or shell out for the picture.

Star Wars Identities is the kind of exhibition many museums can only dream of setting up. It is incredibly well thought out and equally well presented. It's a unique collection of items we know from the movies in one way or another, and background that gives us a glimpse into the creative process that came before the actual movies.

The exhibition runs 'till September 2nd, and this is the last European stop, so if you're into *Star Wars*, we can really recommend it. Even though the price is a little steep, it's definitely worth it if you're a fan.

Review by Hilde Heyvaert. Photography by Hilde Heyvaert and Bert Van den Wyngaert.





Photographic impressions of the **STAR WARS IDENTITIES** VIP party

April 4 2018, Brussels Expo, Laeken (Brussels), Belgium.

Photography by Hilde Heyvaert and Bert Van den Wyngaert





Photographic impressions of **STAR WARS IDENTITIES**

April 2 - September 2 2018, Brussels Expo, Laeken (Brussels), Belgium.

Photography by Hilde Heyvaert and Bert Van den Wyngaert



Laela French is Director of Archives at the world famous Skywalker Ranch, as well as the Lucas Museum. We spoke to her on the opening day of Star Wars Identities.

You're Director of Archives at the Lucas Museum, which is currently being built. In how far are you involved in what it's going to look and did you get to choose what the archive space will look like?

Actually, the archives are in northern California, and the museum will be in southern California. Because the museum itself isn't a Star Wars museum, but a museum about narrative art and visual storytelling, my involvement feels bigger than it really is. It's more peripheral. What we are now doing is something we've not really had time to do before, and that is going through the entire collection, catalogue and inventory every single piece. Whilst that's our focus right now, it's kind of parallel to what's happening in the museum in that its going to help inform which pieces will be going to the museum in Los Angeles. But as far as the design goes, that's an entirely different group of people under George's (Lucas) directive. We're really focussing on what we have touring currently and we're winding it down so we can really build up the museum and really focus on getting the collection from an archive to being part of a museum.

...never settle for
good enough...

One of the main goals of both the Lucas Museum and Star Wars Identities is to educate. How do you feel will the museum educate on an international level outside of the actual building?

That's a great question, but I'm not sure that I can answer it right now. It's a little early as they've only just hired a director of education. Education is always something front and center for anything *George Lucas* is doing. When he was growing up, he was bored in school and felt like school didn't really challenge him. That's why he's created a foundation to address that issue and address finding ways to engage and challenge children in learning. So a lot of things that he does is about thinking outside the box when it comes to education. In the US, the educational system is slowly starting to catch on to that, and I feel that other countries and cultures are doing the same. Kids are learning differently today with things like unschooling and project based learning and that's great. And George is sort of feeding into that idea. So I know that obviously they will have some plan for education outside of the actual museum building, but at this point I have no idea what it is. The museum started from the idea that George wanted to share the art that inspired him as a storyteller, from artists such as *Norman Rockwell*, comic book art, children's illustration, art that accompanies fairytales. That's all part of his vision for the museum. He wants to celebrate that art specifically because he felt that it wasn't respected and celebrated enough by fine art museums. So he wants to create a museum that celebrates that art and elevates in a way that everyone can appreciate it. But how is still the question. They have the building, but how they will fill it, which exhibitions will be held and how their educational system will work, is still being worked on in the course of the next few years. It's a very exciting process and I can't wait to see what they do either *smiles*. George is always visionary in what he does, and he keeps on pushing everything. He never settles for "good enough". He challenges everyone around him, which can be tough, but he did change the film industry that way. So now he wants to create a museum that is very forward thinking.

You work with literally thousands of props, how does a regular work day look for you when you're not traveling the world and setting up exhibits?

Smiles so we're a small team. I have a few registrars and myself and we have various projects. Whether it's managing the exhibitions from our desks or going through the isles. We get a lot of research questions, especially from *Disney* as they now own *Star Wars* intellectual property and release a new movie every year. We help them do research and help them keep the, what I call the patina of *Star Wars*, front and center so the new material is still true to the essence. Everything has to feel and look right because else the fans aren't going to accept it. I thought that, for example, *Rogue One* did a really good job, because they're feeding right into *A New Hope* and that's tough. And yet it still felt like a contemporary movie. So yeah, there's a lot of fielding and answering research questions and analysing stuff for them.

One of the things you are responsible for with this exhibition is to link the Star Wars fantasy science to real world science. Which piece of fantasy science do you hope will become real in the coming years?

Smiles well, I know that every kid who watched *Star Wars* would want to sit in a floating car. But personally, I'm really interested in the robotics like *C3PO*, that sort of hybrid that even have human emotions and even panics now and then from time to time which made him fun and relatable. How that will relate to human society and how it will work out. Of course, we also have the fear mongerers and the cautionary tales when it comes to AI. We just got warned by *Elon Musk* about that. But we can't stop it, so I'm interesting to see how it integrates. I'm not going to say lightsaber, because in the end they're a weapon and in the US we have enough problems with weapons as it is. So I lean more towards the way that we can have robotics integrated in society in a way that is peaceful and organic and not all that scary stuff.



Everywhere Star Wars Identities is organised, they have their own take on the exhibition and will want to do things a little different than everywhere else. What's new for you at Brussels expo?

The three replica's in the entrance area. They really are a great bonus to bring here as they create a better and splashier entrance. Otherwise the rest of the exhibition really stays the same. A lot of investment has gone in, whether it was writing the script for the gallery set-ups to the design so it's very hard for us to change it. We put a lot of deep thought into the content and science behind it. So it's hard for us to just change and swap stuff. So it was great that we were able to add *The Force Awakens* items, that was a big deal. Happily they also work out for the next two movies so that was great. The only thing that really changes is the visitor coming through there and interacting with the content for themselves as they create their very own Star Wars Identity. You can come a bunch of times and you really change things up for yourself every single time *smiles*.

Guests at Star Wars Identities get to create their own Star Wars character via an interactive bracelet. Which is your Star Wars Identity?

The very first time I went through I got to choose a name. I feel that my first name is already kinda unusual so I felt I couldn't use that. I've always loved how George mashes things up to make fun names. So I got the idea for my name from that, and also my love for pirates and sailors. I don't know if you know, but sailors used to have the words "*hold fast*" tattooed on their knuckles. Hold on to the lines of the boat and don't let go. That's where I took the idea for the name from. As far as the character herself goes, the first time I went through I picked a *Kel Dor* because I just love the design and their look. I also love that you can pick your skin tone. It's just so much fun designing the character all the way through *smiles*. I picked the light side and for a profession I picked bounty hunter. And that's how *Holdfast Heart* came to be.

You are primarily in charge of props and costumes to do with the prequels. Which is your favourite part of the prequels and which is the prop that you wish you could own yourself?

I actually was on set for the prequels to collect for the archives, so that was fun. You know, the prequels didn't have the great model ships in the way that the original movies did,

but we did get lifesize vehicles, which are sadly not in this exhibition. And that's all neat stuff. I don't necessarily want them for myself but I love that we have all of them in the collection. This is actually a tough question because I live with all these cool things at work already anyway *laughs*. I'm also not a collector personality, that doesn't help. Maybe *Jango Fett's* helmet? I loved when we previewed him at a *Star Wars Celebration*, the Mandalorean designs are all so cool. Actually, no, I would take home a *Doug Chang* production paiting because they are beautiful. He was the lead production designer and concept artist for the prequels. He's now doing that for all the new Star Wars movies so it's great that he's still around.

Star Wars has an entire extended universe, with new movies coming out every year now. How do these impact your job specifically?

Actually, seeing Disney now owns the intellectual property, our archive kind of stops at the sale to Disney in 2012. From that point and onwards, things have been going into Disney's own archive. So they don't really affect us per sé, even though we still work together of course. Hopefully at some point we can have a huge, continuously growing Star Wars archive between the both of us *smiles*. But at the moment the best way to think of is is that there is an archive crew for the George era and the Disney era that are separate, but still work together.

You're an art historian, and Belgium actually has a ton of art history programs in colleges and universities. So which museum globally would you recommend that your fellow art history buffs definitely visit given the opportunity?

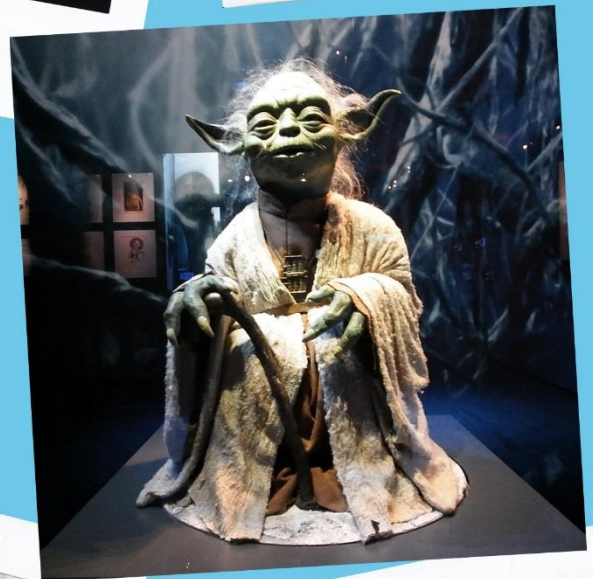
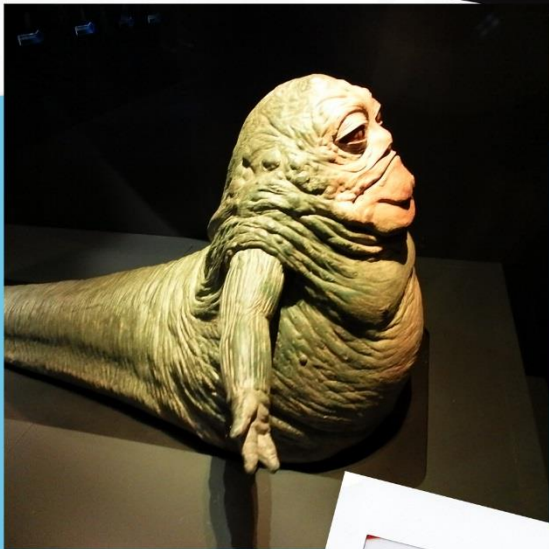
Wow, it's hard to pick one! Maybe I'm just biased because I did my studies at the *Louvre*, but the Louvre for sure. Because there are these huge depositories of culture. They really carry on through the ages. For me, studying art history also felt like studying culture: that time period, the politics. Art really tells you what was going on at that time. I also felt that when I took my kids to the Louvre, they engaged with the pieces a lot more, thanks to the historical diversity. My advice really would be: if you're travelling and you get the chance to visit a museum, whether you love it or not, just go and visit it *smiles*.

www.lucasmuseum.org
www.starwarsidentities.be - running 'till September 2 2018
Interview by Hilde Heyvaert. Photography by Bert Van den Wyngaert.



MAY THE INSTAX FORCE BE WITH YOU!

check that cheki - star wars edition



All exhibition photos were taken at *Star Wars Identities The Exhibition*.
www.starwarsidentities.be

All photos on this page are taken with the *Fujifilm Instax SQ10*. The frameless photos are digital copies (which the SQ10 makes automatically as it is a digital analog hybrid camera).



May the 4th be with you



Photographic impressions of **CHERRY BLOSSOM SEASON** AT THE JAPANESE GARDEN

Hasselt, Belgium.

Photography by Hilde Heyvaert and Bert Van den Wyngaert



Photographic impressions of JAPAN MATSURI GHENT

Saturday, April 28 2018; Stadshal, Ghent, Belgium.

Photography by Hilde Heyvaert



Photographic impressions of **FREE COMIC BOOK DAY**

Saturday, May 5 2018; Mekanik Strip, Antwerp, Belgium
(Free Comic Book Day is a global event, we just went to Mekanik because they always throw a great party)

Photography by Hilde Heyvaert



EVENT REVIEW: Japan Con



Event: Japan Con
What: Asiamania convention
When: Sunday, May 202018
Where: Parkloods Noord, Antwerp, Belgium
Ticket price: varied, depending on the formula
Website: japancon.be

There's a new convention in town!

Japan Con's first edition took place on the 20th of May 2018 in Antwerp. This convention is organized by the same crew of *Comic Con Antwerp, Brussels and Ghent* and *Elftopia*. It aims to celebrate Asian popular culture at its fullest. The event focused on Japan, but a few other countries were represented, too.

While much smaller in size, the carefree atmosphere reminded me of the early years of *Made in Asia* (and I mean that in a legitimate positive way).

The layout of the venue was well spaced out. There was plenty of room to stroll around, and to take a moment to chat with fellow fans. Even visitors using a wheelchair could get around without constantly getting stuck in people traffic. While the temperatures got a little hot during the day, the building supplied its visitors with plenty of fresh air and natural light. This made for a pleasant contrast with the average convention hall. The nearby park hosted nice photography opportunities for cosplayers and J-Fashion enthusiasts.

The event was creative in its activities. It hosted the usual things to do at conventions, such as cosplaying, shopping, and playing games. Aside of those, it had activities relevant to the scene that I don't see very often at local conventions (apart from *Atsusacon*). Two examples are live SFX makeup demonstrations, and model building workshops. Traditional culture was also present. If anime and cosplay weren't your thing, you could go and try on classic kimonos, learn how to assemble a *bento*, or play *Go*.

Sameness, bootleg, and overpriced *AliExpress/Taobao* resellers are well-known problems at Belgian conventions. Japan Con was a breath of fresh air. The vendors sold goods for both a collector's audience and casual fans (instead of nothing but the big fandom of the moment). I didn't spot any obvious bootleg shops. Not one booth was the same. While small in size, browsing through the vendors was like being transported back in time to those

good old days when *FACTS* and *Made in Asia* were still aimed at various fandoms and subcultures, rather than a mainstream audience.

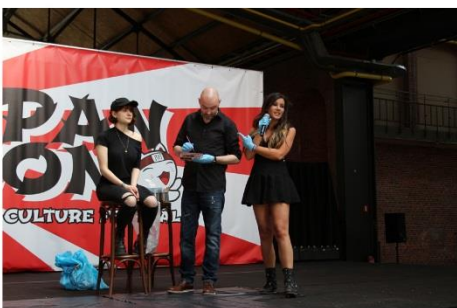
As for food, the event hosted food trucks and stands sporting Asian dishes such as *taiyaki* and *Bánh mì*, as well as Japanese hot dogs and onigiri. And of course there were also vendors selling Japanese or American candy and snacks. The food was decently priced for convention fare, and there was plenty of seating space for the amount of people present to enjoy your snacks at. Alternatively the weather was definitely nice enough to have a picnic right outside the building on the grass. Drinks, however, were on the pricier side, but as varied in options as the food.

One major advantage events by the team behind Japan Con have, is their explicit no creep policy. If you harass a fellow guest (sexually or otherwise) or disrespect their portrait rights, you're banned from any convention hosted by this organization. I cannot stress enough how much I appreciate this.

Two practical downsides the venue hosted, were the chaotic parking lot, and the fact that taking a sanitary break wasn't free (€0.50, unless you were a vendor, press, or a staff member). To be fair though, Japan Con's website did host a warning about the parking situation in their website's FAQ.

I'm very curious to see how this convention will evolve after this successful start. If you are too, you're in luck. The next edition will take place on the 3rd and 4th of November 2018 at Tour&Taxis in Brussels.

Review by Lora-Ely Vannieuwenhuysen. Photography by Hilde Heyvaert and Bert Van den Wyngaert.





Photographic impressions of **JAPAN CON**

May 20 2018, Parkloods Noord, Antwerp, Belgium.

Photography by Hilde Heyvaert and Bert Van den Wyngaert



Check that cheki JAPAN CON edition

Cameras used: Fujifilm Instax mini 90 NEO CLASSIC and Instax WIDE 300.



The Instax team at
Japan Con.

JAPAN CON

ASIAN POP CULTURE FESTIVAL



3 & 4 NOVEMBER 2018
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WWW.JAPANCON.BE

Photographic impressions of the **FANDAZE INAUGURAL PARTY**

June 2 & 3 2018, Disneyland Paris, Marne-la-Vallée, France.

Photography by Marie Huberty.



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Shigeru Mizuki
"Gekiga Hittorā"
"Hitler"

SHIGERU MIZUKI'S HITLER

Shigeru Mizuki is considered Japan's yokai expert. His most famous work, *Ge Ge Ge no Kitaro*, is a prime example of this. In *Hitler*, we see Mizuki at work as a war veteran, rather than a children's author. He takes a step away from fiction, and tells us the story of a real life monster.

Similar to the Kitaro stories, Mizuki combines his characteristic cartoony art style with extremely detailed backgrounds. Western readers might be surprised to find this manga doesn't focus on the Holocaust as its primary subject. It shows us the political and personal side of Hitler's life, instead. The plot dedicates a lot of time to Hitler's personality, early life, and his rise to power. While Hitler is humanised, the author does not grant him any sympathy.

The dialogues are a little on the dry side. As with all of Mizuki's work, the narrative borders on the comical, although heavy topics are covered with the necessary gravity. The book contains a glossary of all historical figures mentioned in the manga. It explains the roles they played in the Nazi regime, and how they died. This is a necessity to be able to follow the story, as Mizuki mentions a lot of minor characters and lesser-known historical events. Unless you're a World War II expert, you'll find yourself flipping through the glossary a lot while reading. Admittedly, this is not something every manga fan enjoys doing.

If you're already familiar with Shigeru Mizuki's work and want to read one of his more serious titles, this is a good manga to get started. This title will also be a favourite for people who are interested in the history of World War II. If you enjoyed Osamu Tezuka's *Adolf* or Keiji Nakazawa's *Barefoot Gen*, you'll probably like this one too.

Shigeru Mizuki's *Hitler* was originally published in *Weekly Manga Sunday*. The English edition is done by *Drawn And Quarterly*. It was translated into French by *Editions Cornélius*. Glénat produced a Spanish version.



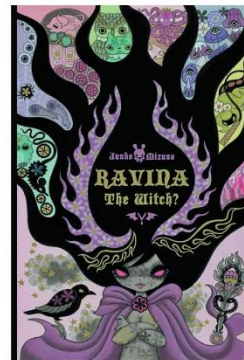
Ebine Yamaji
"Free Soul "

Keito is an aspiring manga artist. She works hard to bring her character *Angie*, a black lesbian soul singer, to life. To make ends meet, Keito works at a record shop. She falls head over heels in love with *Niki*, a free-spirited trumpet player in a funk band. They spend the night together. Unfortunately for Keito, Niki isn't looking for a long-term relationship. Niki wants to remain a free soul until she's found her estranged father. The story follows Keito's feelings for Niki, and meanders through Keito's strained relationship with her parents, who cannot come to terms with the fact that their daughter loves women.

Yamaji's elegant art style is unique in its simplicity. *Free Soul*'s story follows a slice-of-life narrative that focusses more on emotions rather than events. Therefore, the pacing is fairly slow and fragmentary, which might not be everyone's cup of tea. Parts of Keito's story alternate with pages from her own comic about *Angie*. This manga does not shy away from taboo subjects. Its characters are flawed, which makes them all the more interesting.

LGBT+ manga written by members of the LGBT+ community are hard to find. If you're looking for good wlw titles that do not allow for the male gaze to intervene, give Ebine Yamaji's work a shot. *Free Soul* is the fourth volume of Yamaji's works that made it into French. Aside of this title, her more famous *Love my Life* also offers an excellent read.

Free Soul was originally published in the *Feel Young* magazine by *Shodensha*. It has been translated into Italian by Kappa Edizioni and into French by *Asuka*. These editions have become rare over the years, but are a treasure to read. We've yet to see official English translations of Yamaji's works.



Junko Mizuno
"Ravina The Witch?"

Ravina is a young orphan girl. She was raised on a trash heap with none but crows for company. One day, an old witch stumbles across her home. Before drawing her final breath, the witch bestows a magic wand upon Ravina. Ravina doesn't speak human language, and therefore doesn't fully understand how the wand works. Aided by the wand, she ventures into the human world. Adventure awaits.

A big part of Mizuno's oeuvre is based on fairy tales. *Ravina The Witch?* is no exception to this. However, don't let the art style fool you. This is not a tale for young readers. This manga is unique in that it is an adult picture book, rather than a traditional comic. Reminiscent of old children books, it leaves its readers with an oddly nostalgic feeling.

The art is the absolute highlight of this book. Mizuno is known for her cutesy yet dark, erotic art style, inspired by *shoujo* manga. The cuteness offers a fascinating contrast against the dark situations Ravina finds herself in. This book features hand-drawn artwork with golden accents. You will find yourself staring at all the beautiful background details for ages. It playfully ventures into NSFW territory, but maintains a fairy tale vibe throughout the story.

Unlike Mizuno's older work, the original release of *Ravina The Witch?* was a French edition rather than a Japanese one. It was published by *Editions Soleil*. *Titan Comics* have translated the work into English.





Mary and the Witch's Flower
Meari to Majo no Hana
Full length anime

Mary and the Witch's Flower is Studio Ponoc's debut movie. Studio Ponoc was found in 2015 by Yoshiaki Nishimura, and aims to be a spiritual successor to Studio Ghibli. While *Mary and the Witch's Flower* was not on Studio Ghibli's level of quality, it was a decent debut film. The movie tells the story of a girl named *Mary Smith*. One day, Mary finds a magical flower in the woods, which transports her to a wizarding school. The school hails her as a prodigy at first, but little does Mary know that the teachers at *Endor College* are not as well-intentioned as they appear to be. The film is based on the novel *The Little Broomstick* by *Mary Stewart*. As I haven't read the book, I cannot compare the two. The story as represented in the movie makes for a nice but not very memorable tale. The characters are two-dimensional, but they make for decent vehicles for their narrative. Both the voice acting and the soundtrack of this movie were nice. They did a good job, but did not excel. I believe this is a good way to describe this movie as a whole. The sound design deserves a mention of its own. Especially the sound effects of the sentient broomstick on which Mary travels, are well done. They did a great job at conveying its moods to the audience. The best parts of this movie are its visuals and animation. Especially the opening scene is a pleasure to watch. The hand-drawn backgrounds that are used throughout the film are amazing. The character designs and the visuals of the Endor College are splendid. A lot of creativity went into crafting their every detail. The big downside to the animation of this movie, was the lack of expressions. I know I've been spoiled by Studio Ghibli, but the facial expressions of the characters often felt stiff. They weren't big enough to convey the character's emotions. Especially the lack of eyebrow movement was distracting at times. *Mary and the Witch's Flower* is a nice little movie. It's a creative film, but nothing ground-breaking. However, it is a promise of things to come. It's a good showcase of what animation quality Studio Ponoc is capable of. I'm looking forward to any projects that might follow.



Godzilla
Full length movie

Ok sure, this movie isn't new. In fact, it's from 2014, but we've never reviewed it before and next year it's sequel, *King of Monsters*, is hitting theatres, this is kind of a better late than never scenario. Let me start off by saying that I love good old *Gojira*. Now let me follow up by saying that the Western world is probably better off NOT making Godzilla movies because good grief, what a mess. This was a step up from the last Hollywood attempt of making a Godzilla movie to be sure, but only barely. *Mothra* looked ridiculous, Godzilla didn't look much better and its just, well it can all be summed up in this one sentence: *Thank God I didn't see this in theatre because it would have been such a waste of the ticket cost*. Whilst there is actually an inkling of a decent plot idea present, the execution of it is utterly beyond the pale. The acting was fine, actually telling the story is where this hopelessly failed. Unless you've seen it and disagree with my opinion of this movie, avoid the sequel at all costs. That's what I plan on doing anyway.



Gurren Lagann
Tengen Toppen Gurren Lagann
Season 1 and 2

Gurren Lagann is a post-apocalyptic mecha anime. If you really want references, think *Gundam* meets *Mad Max*, without the excessive cruelty of the *Mad Max* universe. In a distant future the world is more like a desert and most humans live in underground villages. Those that don't are often in battle with various adversaries in their mecha. This uses a very classic animation and character design, to the point where it is almost cliché. And yet in this anime it really works, because despite the heavier underlying story, it is often very light-hearted and downright entertaining due to it's larger than life characters with a strong comical twist. If you're not into mecha storylines, you probably won't enjoy this much, but if you are and you love utterly bombastic crazy tales full of adventures and combat, you'll probably really dig this. Even the theme songs and the music in this anime is brilliant. The entire story gets wrapped up in 27 episodes, and yet they have added enough plot twists and turns to keep it interesting throughout. Aside from that, they aren't afraid to take some serious risks with their plot and integrity of their story. But I won't delve into that for the risk of spoilers, you'll just have to watch it for yourself. It's worth your time.



Godzilla: Planet of the Monsters
GODZILLA -怪獣惑星-
Gojira: Kaijū Wakusei
Full length movie

Planet Earth has become inhabitable for humanity thanks to *Godzilla* rampaging. In a last, desperate attempt to kill the monster, the humans can't think of anything better than to nuke the planet and take refuge in space stations. Of course, that doesn't work out either, and a many, many years later, a team of military and scientists return to Earth to reclaim the planet for the species. For sure, it's a slightly different take on Godzilla, and it once again proves that when it comes to Godzilla, the classic storylines are the best. That said, the story isn't the worst out there by far, and the animations are rather lovely to look at. If you're a big *Gojira* fan, then definitely give this a watch if you haven't already. If you're not, well there are plenty of alternatives available.

AN OVERLOOK EVENTS ORIGINAL PRODUCTION



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DRAGON BALL *SYMPHONIC ADVENTURE*

With the presence of Hiroki TAKAHASHI

30.10.2018
PALAIS 12 - BRUSSELS

J-MUSIC CORNER

Japanese music reviews and interviews

Reviews by Hilde Heyvaert, Charlotte Ruddick and Bert Van den Wyngaert.



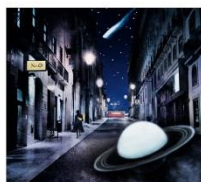
Amiliyah
"HIDDEN DOOR" and "Departure"
Genre: metal
Full album

With these two albums, *Amiliyah* is exploring the concept between light and darkness with *HIDDEN DOOR* representing the dark side, and *Departure* representing the light side. Regardless of which "side" you listen to, *Amiliyah* is an amazing band. Their take on the metal genre is, to say the least, unique, but in the best way possible. It has all the best things of both the metal genre, but at the same time also the best of traditional Jrock and anime style music. It sounds like an odd mixture, but it works, amazingly well. Definitely a band to check out if you're into alternative Japanese music. Also: the vocals are as excellent as the musical arrangements.

BCM's favourite tracks:

HIDDEN DOOR: Sister

Departure: Thread



BUCK-TICK
"No. 0"
Genre: alternative rock
Full album

BUCK-TICK is back with another album, and in true *BUCK-TICK* style, they are going avant-garde and exploring their own boundaries. And agree or disagree, but I feel that being avant-garde is *BUCK-TICK* doing what *BUCK-TICK* does best. Is this the best album B-T has ever released? Probably not, but it's still a really good album that keeps you interested no matter how many times you play it. And that's great in itself. Especially because this band, who have been around for 20+ years isn't afraid to experiment and just does whatever they feel like. And on *No. 0* it really does work. And also, vocalist Atsushi Sakurai still has one of the best voices in the music industry, full stop.

BCM's favourite tracks: Nostalgia Ita Mekanikarisu



GJÖLL
"Residual"
Genre: melodic heavy metal
EP

Up and coming Tokyo 9 piece Jmetal band *GJÖLL* is definitely one you really need to keep an eye on if you like metal. Not only are these guys incredibly original, mixing all sorts of metal styles together to come to a really diverse and original total, they are also using instruments, such as the violin, you wouldn't normally associate with metal. And it works, it works so amazingly well that you'll love it even if you're not usually a metal fan. It also doesn't hurt that the female vocals are fantastic. Seriously, these guys are definitely one of the bands from Japan to watch out for. My only regret with this release is that it's only four tracks, because I could have stood to hear more from them.

BCM's favourite track: Ragnarock Lovers



Season of Ghosts
"A Leap of Faith"
Genre: melodious rock (Jrock, basically)
Full album

A Leap of Faith is a definite step forward for the *Season of Ghosts*, as you can clearly hear they have evolved immensely. And whilst they were always an amazing band to begin with, they've become even more amazing. Sophia has always had a very melodious, strong voice, but now she does even more so. Just like the musicians in the band, she has grown as an artist, and it shows. If you love melodious rock music, and Jrock in general, check this band out, the chance of you being disappointed is extremely slim. And for Sophia's fans from her *Blood Stain Child* days, there's even a Japanese version on there *A Place to Call Home* on there. You can pre-order a copy via www.pledgemusic.com/projects/seasonofghosts-a-leapoffaith

BCM's favourite track: How the story ends



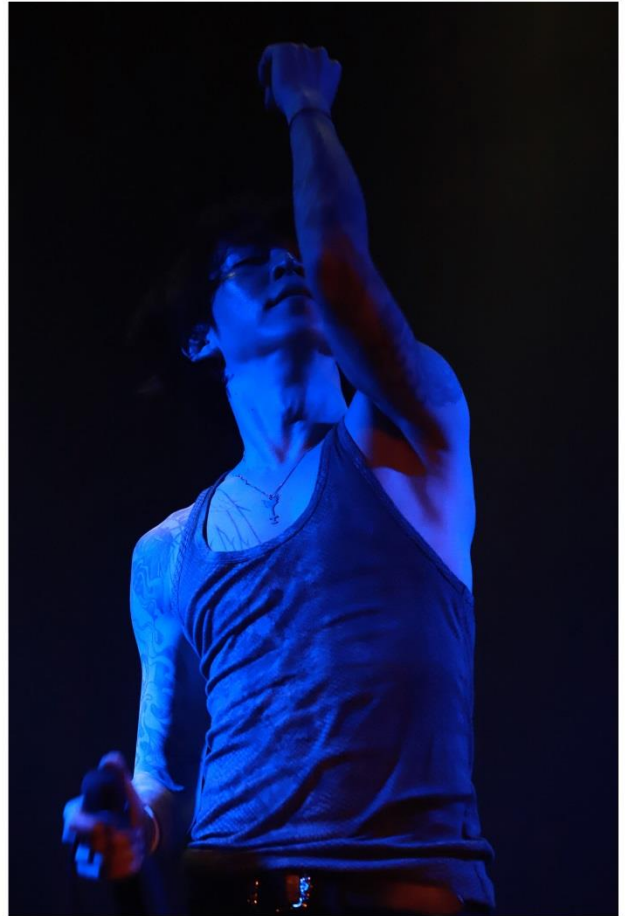
TsuShiMaMiRe
"NEW"
Genre: art punk rock (alternative rock)
Full album

TsuShiMaMiRe rocked the stage at Made in Asia quite recently, and *NEW* proves that this Japanese rock trio is just as epic recorded as live. *NEW* is a great mix of slower songs, of almost shoegazing or dream pop integrity, to quirky pop and rock songs that will make you want to dance along, and songs with an unmistakable rock and roll drive to them. The description of "art punk rock" might sound vague, but once you listen to *NEW*, it will make total sense, and it

BCM's favourite track: Crazy for you

Satsuki
REBOOT tour
Le Garage, Liège, Belgium
Sunday, April 15 2018

During the tour final of his *REBOOT* tour, *Satsuki* once and for all proved that if nothing else, he is a total professional. Even though he was ill and therefore not at his best, he still went on stage and gave it his all. Regardless of the fact that his health wasn't all that, or that the come-out wasn't amazing (it would probably be better to have Sunday lives start in the afternoon), he was on stage performing like the club was full. Which the crowd, small as it might have been, absolutely loved. He took advantage of the more intimate setting to really interact with the audience and even though the live was a little shorter than usual due to his health issues, no one seemed to mind because of how much he still did his best to make it the best concert possible under circumstances. Something I feel he succeeded in admirably.





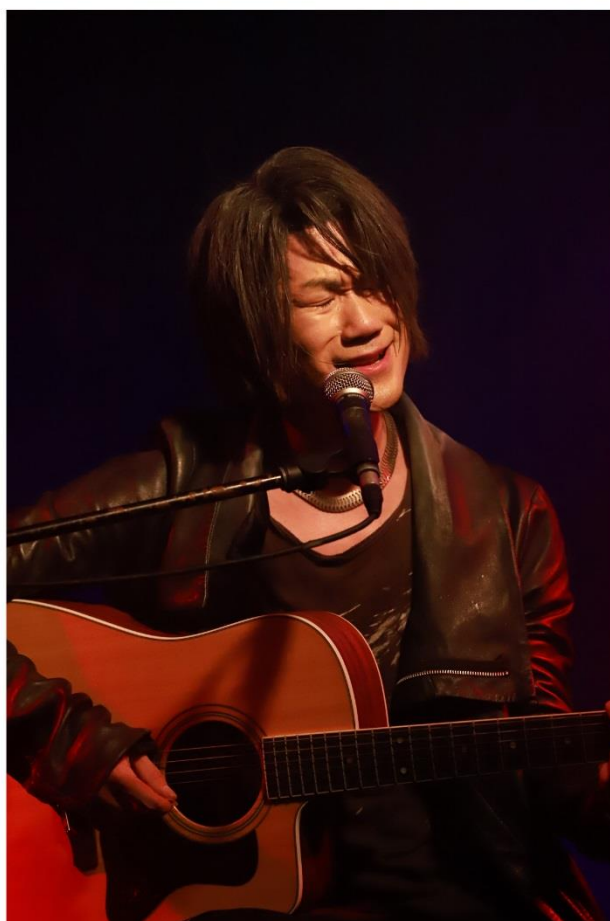
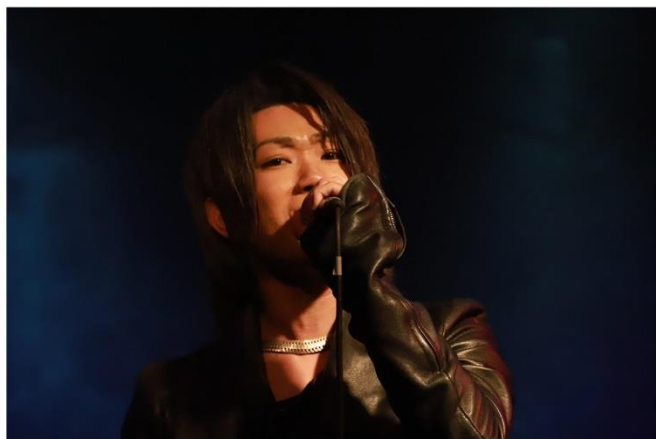
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Le Garage, Liège, Belgium

Sunday, April 29 2018

haru is one of those artists that simply adores performing and interacting with his fans. And language barrier up and down, interacting he did, even if he had to write things down with a little help and read them. He cares about the audience as much as he cares about his music, and it really shows when he's on stage.

He played a vast array of songs, not just popular ones like *Echoes*, the song he and his band *universe* are probably best known for. Regardless of whether he was performing a hard rock song, a ballad, or even the acoustic final song of the concert, the crowd was on his hand. *haru* really is one of those artists that will be able to count on ever growing crowds due to both talent and personality.





haru, live at Le Garage, Liège, Belgium. April 29 2018.

© Photo by Bert Van den Wyngaert

Season of Ghosts is nearly back with their second album: *A Leap of Faith*.

Aside from that, their vocalist, *Sophia-Sama*, is one of the most interesting people in the industry, so here's 20 questions we asked her and her right hand man *Zombie Sam*!



You're currently very hard at work on your second album, what can you tell us about that?

I think *A Leap of Faith* is my most solid work to date. Thanks to the hard work of several people, this is an album that will positively surprise everyone I think!

What does a regular day as an artist look like for you right now?

I'm too down to earth to speak about that, honestly. I have a normal job, I have normal family life, quiet stuff. It's probably the fact that I never stop working, day night, holidays, weekends... that makes me different from the next person, I guess. I work for my normal job, for my music, for my little company, for my freelance stuff and lots of extra work to improve my overall life condition. And I'm studying at the same time. I never settle.

Musically, how do you feel that Season of Ghosts has evolved as a band?

Well, *The Human Paradox* was an experiment, attempting to combine several of my musical influences, not all, into one album, so it sounded a bit crazy to some, but I've listened to too much Visual Kei in my lifetime to find any album weird, in regards to genre mix n' match! This album is way more solid and concise in sound because the composition process started off on a completely different basis. The Human Paradox was based on my piano and vocal notes. *A Leap of Faith* is based on *Zombie Sam*'s chords. He wrote the chords, I wrote the base melodies, some basic keys, hooks, vocals, chose the atmosphere and so on. And of course *Fatal Fe* composed most of the keyboards, according to my wishes. All performances are organic, even keyboards and some arpeggiators were constructed piece by piece, from zero. This album sounds more like a band album, if you know what I mean. You can feel every instrument, you can hear every sound is alive.

How do you feel that you have personally evolved as a musician since the start of the band?

I'm not the same person I used to be when I started the band. I am and I'm not. Since composing *The Human Paradox*, many things changed in my life, I've reassessed many of my beliefs, I've changed my direction and my worldview on a whole lot of things, for the better, I believe.

How would you like things to evolve for the band in the future? What's your ultimate dream/goal?

I don't wanna rain on my own parade, but I avoid thinking too much about the future, because humans love plans, but

the universe doesn't always agree. I've been very disappointed in the past, making long-term or shorter-term plans, because they exploded in a miraculous way. Hint: trying to establish a career and a life in Japan and as soon as I did it, the biggest nuclear fallout in the history of mankind happened just 300 km from where I lived, talk about impeccable timing. I love focusing on the present and make solid, mindful steps. This year I'd like to have the best possible release feedback and lots of tours in the second half of 2018, as well as 2019. I'd love to play at conventions, because they're incredible sources of positive energy, I love them!

You haven't toured much with The Human Paradox. Will we be able to see you live with the new album?

Professional organisers nowadays won't really book new bands. They flat out tell you they'll book bands with a guaranteed number of tickets only, unless of course you want to tour at your own expense and expect to be in a considerable amount of debt by the end of the tour. Sadly, we were unable to invest this kind of funds in the past few years and we had zero support from our labels. Everything had to come out of my own pocket. Fans might know me from my previous ventures, but for a businessman, I'm a new artist, starting from zero, so it was kinda expected. This album will definitely involve more touring, though! We're working with new people and we believe we're on the right track!

Breaking through as an artist is very, very hard. How do you experience it with Season of Ghosts?

I know what you mean and I agree, but thinking about it from this point of view, only brings me stress and anxiety and I want to give up, because there's always tons of people out there who are better than you, more privileged than you, financially and location-wise, cooler than you and so on. This kind of thinking is a creativity killer, so I keep away from it all. I always choose to work earnestly and with integrity. I create honest works of art and I consider them part of my contribution to the world. I create with honesty and love and share it with the world. That's the best thing I can do and I'm happy that more and more people seem to get the message. Our *Time Traveller* community is growing fast!

How does living in Greece affect your musical career?

Don't even get me started! I don't live in Greece by choice, but by circumstance. As I mentioned before, I'd moved to Japan in 2010 to establish my music career, but the universe thought otherwise, so I had to move back to Greece to protect my health. Nothing is above health and without it, there's no art, or life, or parties, no good things. Japan is still my happy place, my second home, but I had to move away for my greater good. Greece has little to offer to a musician. Whereas for example, a random American musician, without any particular skill or inspiration, can find himself in a fast-rising band relatively easily, just because he's doing it right, location-wise. Location and timing is the Alpha and the Omega in achieving any target.

You are very vocally outspoken, which issues do you feel affect you the most as an artist?

It breaks my heart that the US is making it harder for foreign bands to perform *laughs*. It used to be difficult anyway, now it's becoming almost impossible. Speaking of outspoken, well, freedom of speech is about to become a museum specimen, an old, grand idea, a legend of the past. The world is full of parasitic virtue signalers, social justice warriors that have little knowledge and tons of attitude. The world is becoming a vast sandbox for online and offline hooligans and witch-hunters, that get offended at everything and everyone. Our world is a pretty sad place these days.

How do your personal experiences with society and politics influence you as an artist?

Well, I actually wrote a song on *A Leap of Faith* exactly about that, called *What a time to be alive*. I try not to talk about politics because it's not my place to make this sort of discussions, but I can't say that the whole *Soros* (editor: google George Soros and Open Society Foundation) topic leaves me completely uninterested. On the contrary, I'm quite concerned.



Sophia, You have a background in Japanese music, and Zombie Sam is an avid soundtrack fan and composer. If you got to work with any movie director to make a movie soundtrack, who would it be and on what kind of movie?

Sophia: That's an easy one! *Tim Burton* or *Neil Gaiman*. He's a writer, but still. I love Japanese music and anime, so an anime or game tie-up would certainly be a dream come true!

Sam: Tim Burton on a dark fairytale.

Sam, you also have your own project, Zombie Sam, can you tell us a little about that?

For starters... *Zombie Sam* is a crazy dude that likes soundtracks and Hollywood way too much, I guess but not in a fanboy way. I've been literally busting my butt in order to study many things and get some skills in order to be able to produce orchestral parts and make productions in general. I like Halloween, that's why my fans call me the Halloween man... and I created my own world made of madness and spooky soundtracks where everyone is welcome, hahaha. Ok I can be serious now... what can I say... I play in my own band *Zombie Sam* and *Season Of Ghosts*. *Zombie Sam* project is that place/world where I can create my own music and tell my own fairytales. The project is Industrial rock with Tim Burton influences.

Aside from Season of Ghosts, you also run Invictus Media. Can you tell us a little more about that?

Invictus Media is the name of our little freelance business. We do Music Social Media, Business Social Media and also Music Productions. I've worked in social media for over 10 years now, so when I met Sam, we decided to put our services under the umbrella name *Invictus Media*. We work with companies and individuals from all over the world, from Europe, to Asia, to the U.S. As far as music production goes, we are able to completely produce, arrange, compose, write lyrics, add strings, offer consultation about a variety of music productions, from classical, to contemporary, organic, electronic, you name it! Sam has worked for big companies like *Volkswagen*, *Juventus*, the best european orchestras and operas, TV, apps and so on.

How do you feel the internet and social media affect artistry in general and you personally?

I'm immensely thankful to the internet and social media, because they're the most revolutionary invention in centuries. They offer an outlet for every single person, no matter where they're located, without any cost, apart from an internet connection, to speak to the world, to share their art with people they'd normally never meet. It's how I built my network as an artist agent 13 years ago and then as a musician. I did it piece by piece, day by day, online, 100% DIY. My hurt arms and waist hernias are the proof of that *laughs*.

It's no secret you guys love cats. Can you tell us about your fur-babies and the work you do with local strays?

It's a scientifically established fact that cats > life *laughs*. Well, I'm a little bit partial when it comes to animals. Specifically, my personality aligns a little better with felines, but I love all animals. We have 4 indoor cats at the moment: *Furfurella*, *Lady*, *Vanilla Cookie* and *Cinnamon Cookie*. *Cinnamon* and *Furfurella* are calico and they're very bonded and very petty. I think it's a calico thing *laughs*. *Vanilla* is the socially awkward kid that moves in a silly way, loves watching movies, thinks she's a dragon and hangs out with the fish, or her kibble food. Yeah, she hangs out with the kibble. *Lady* is an Italian cat and she welcomes you home and expects a kiss at the entrance. She face-checks everyone who enters the house, she's our domestic lion. If she dislikes you, you're in for a bad surprise! We also recently acquired a red parrot fish, her name is *Petty Betty*! She's friends with *Vanilla* and she's a little cannibal! When Sam sits next to her, she

spits stones and sand at him, it's too funny. When you try to school *Vanilla* for misbehaving, she'll attack the glass to defend her. She's quite the character, I like her! My stray kitties are a big part of my life. Me and my mom have been taking care of strays for like 10 years or so and since Sam moved in with me, it's the three of us sharing the duties of this job. At some point in my life, I'd like to open a home for stray kitties who just want a roof over their head and a hug to be happy. Cats are zen masters. There's so much I've learned from them and so much to learn still.

Who's your favourite online cat personality?

Nala from *Nara*, Japan! @nala_take on Instagram. She's simply amazing! And she hates her grandma *laughs*. I love *Nala's* mom too, because although she gave birth to a child a year ago, she never neglected *Nala*. Instead, she's giving the same amount of attention to the cat and the child and this way, she allows them to bond in a healthy way. My eyes roll backwards when I hear BS about how cats and babies don't go together. I know of so many cases where the owner abandoned the cat in favour of a child or a dog. *Furfurella* was abandoned because her previous owners preferred a dog. I feel sorry for their narrow-mindedness, *Furfurella* is a treasure.

You're both avid geeks and gamers. Which is your top 5 of series/movies and games?

Sophia: as for series and movies: *X-files*, *Buffy*, *Smallville*, *Supernatural* and *Stranger Things*. *Hook*, *Interview with the vampire*, *The Matrix*, *The Lord of the Rings*, *The Hobbit* and *Terminator 2*. Games: *Assassins Creed*, especially *Syndicate*, *Unity* and the *Ezio Collection*. *Resident Evil 1*, *Golden Axe* and *Super Mario Land 2*. But I love survival horror games in general.

Sam: Series: *Buffy*, *Smallville*, *Supernatural* and *Stranger Things*. I can't do movies, there's too many! Games: *Youka Leylee*, *Kingdom Hearts*, *Assassins Creed* especially *Black Flag*. *Banjo and Kazooie* and *Devil May Cry*.

You're both big fans of Tim Burton. If you could live in any of the worlds he created, which one would it be?

Sophia: The Nightmare before Christmas.

Sam: Edward Scissorhands or The Nightmare before Christmas.

Summerween, aka Halloween on June 22nd is drawing closer when I ask this question? What's the best thing about it according to you and what are your plans?

Oh my god! I hope I'm still on time to get in the spirit of Summerween, because it's the first time I hear about it! I'm so gonna carve a watermelon this summer!

We've asked you 19 questions, but what do you feel question 20 should be?

I'll share something funny. Sam is a mean dancer. He causes me nausea and vertigo because he can't stop moving sometimes. He especially loves latino dances, which I find totally creepy. The cats seem to have fun looking at him though, but they can only stand him for 2 minutes total. He generally can dance pretty much anything, from ballet to country. If you ever meet him, ask him to dance, he won't say no. Maybe he should be a go-go dancer for SoG! New bright career perspectives! Stay safe, kids! Read lots of books and hug lots of animals, both are life savers! Also, catch *A Leap of Faith* this autumn, it's an album you can't shake off easily, promise!



www.seasonofghosts.com

You can pre-order *A Leap of Faith* via www.pledgemusic.com/projects/seasonofghosts-aleapoffaith
Interview by Hilde Heyvaert. Photography by Intetus.

REBOOTING
SATSUKI

OF COLDS AND FRIDGE MAGNETS

Satsuki was touring Europe in April, with his new style of music and new EP release: the aptly named REBOOT.

BCM sat down with him in Liège, Belgium, on the day of his tour's final concert.

You've recently made quite significant changes to your musical style. What inspired you for these?

This feels more natural to me. I just sing what I want from the bottom of my heart. I really pour out my emotions more honestly now. REBOOT really made me change as an artist.

How do you think your music will continue to evolve in the future?

I think that it's really going to help me make my dreams come true. I'd love to go to more countries, especially those I've never visited before. I really think the new style will help me for sure. For many reasons actually. First of all, rap is much more accessible. And before, I needed makeup, costumes, there was so much preparation involved. Now I can do everything on my own and it's very comfortable for me. I feel like I can make more songs than I used to be able to before. It's easier to reach out and I can do more.

Can you tell us a little about life on tour this time?

It's been super interesting. Because this time I collaborated with *HIGHFEEL*. Even though I have been here before, it was never with them. The first time we collaborated was for their festival in Japan last December, and now we are working together here on tour in Europe. I have faith in this crew.

Today is the tour final, what have been the best and the worst things from this tour?

The best thing was being able to go to Switzerland for the first time. The scenery was beautiful and I was really moved by that. The worst was definitely catching a cold. It's much colder here than it is in Japan, and I wasn't prepared for that and I guess my body was caught off guard. Having a cold is really inconvenient, especially with a schedule like this one.

How do you prepare for each live? Do you have a special routine you stick to?

I don't really do things before the live itself. But I plan everything the day before. Before I go to bed I will run everything over in my mind. That's my set ritual for every concert.

Does going on tour also influence you as a painter and jewelry designer?

Of course! Being on tour really inspires me to create new pieces. Especially when I'm on tour in Europe, seeing all the sights and meeting all the people. It doesn't just inspire me but it also motivates me to create.

Do you have a release date for your next jewelry line yet?

It's not so far away, and it's definitely coming out this year. But I've not decided on an exact date yet.

If you could have another painting exhibition in Europe, where would you like to hold it and how would the exhibition look?

I have no idea about the theme yet. But stereotypical as my answer is going to be, I am still going to go with Paris. I would love to exhibit there. And also in Barcelona, because I'm a huge fan of *Salvador Dali*. I love his works.

What is your ultimate dream project that you would love to accomplish?

I want to continue to expand my career. Perform at bigger venues, for bigger audiences. Longer tours, covering more countries. Just become more famous, really. And if possible fit in painting exhibitions in the tour to combine painting with music whilst on tour.

You meet a lot of fans, what has been the funniest thing that has ever happened to you interacting with a fan?

At a convention held in a hotel I was meeting fans. And there was this girl standing there and first I thought she was a fan. But then she didn't respond to me _at all_. Nothing. So I thought I was mistaken and that she was just a random girl that was in that area at that time. But then I got on stage and she was in the first row and she went CRAZY. I'm not joking, she was screaming, singing along, shouting my name, she was a proper super fan. And I thought that was just so funny because she was so different during the meet and greet and the concert.

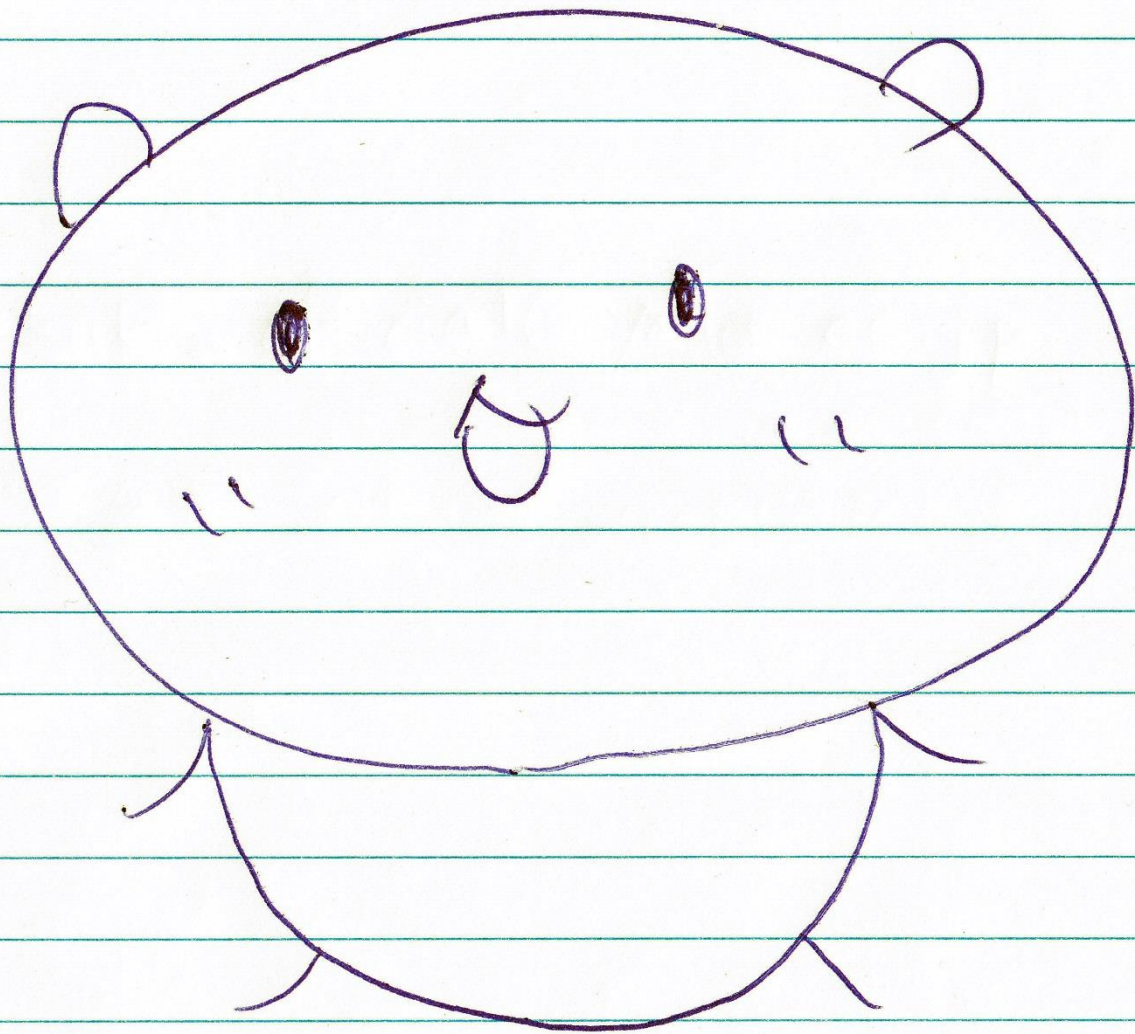
You have given countless interviews in your career. But what is the one thing you want fans to know that nobody has asked you about?

I'm so glad you asked me this question! Because no one ever asks me about this, and I really want to tell my fans! I collect magnets! Not just any magnet, mind you! I collect fridge magnets of places. I buy one from every single place I've visited. My fridge is a testament to travel *laughs*. Even just tourist magnets from towns I haven't visited, but of a fan's hometown, go on the fridge! So please, dear fans, don't feel like you have to buy me stuff. But if you want to get me something and wonder what to get me, a magnet of your town or city or country is something I would absolutely love. But again, please don't feel obliged *smiles*.





Thank you always
supporting !



See you soon !

SATSUKI 2018. 4. 16.

Win a cheki/Instax signed by Satsuki!

When we interviewed and photographed Satsuki at final concert of his REBOOT tour at Le Garage in Liège, Belgium, he was kind enough to sign one cheki to give away to a lucky fan.

So dear readers, that is what one of you can win: an Instax Square photo signed by Satsuki.

All you need to do is explain, in your own way, why you should win this particular (signed) cheki. You can write something, draw something, make a Photoshop collage: anything goes as long as you can send it by email and it is safe for work! So no porn, no smutty fanfic, keep it decent and it's a valid entry ;).

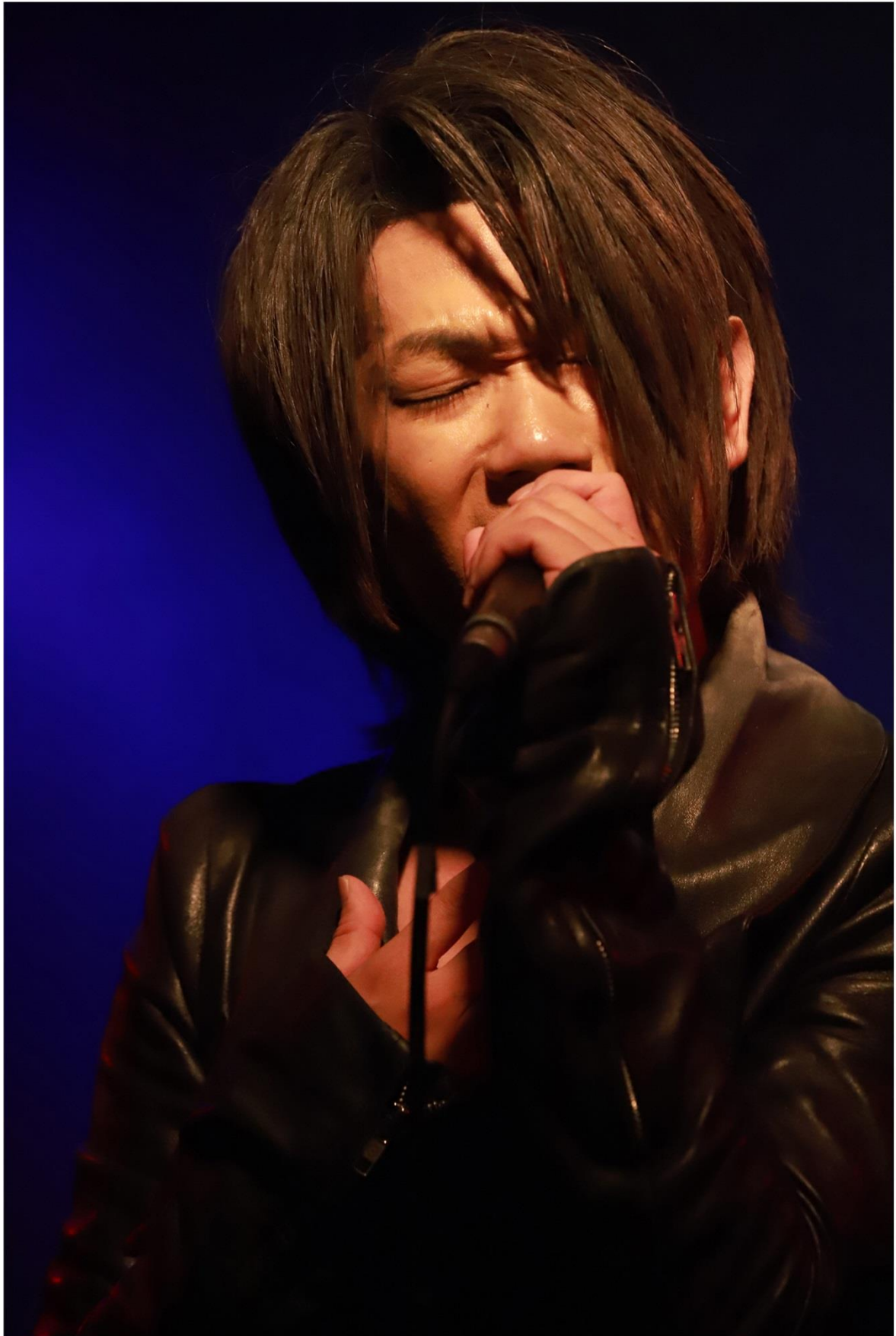
Submissions can be emailed to hilde.heyvaert@gmail.com

The last date for submissions is September 21st, so you still have plenty of time to come up with something! The winner will be personally notified after the deadline* and asked for their home address so we can mail** out their cheki. Don't worry, your address stays on file with BCM, but will NOT be given to third parties, so your privacy is definitely assured!

* Please take into account that judging takes a bit of time, especially during final editing period of the next edition, so please be patient for the results as it can take a few days for them to be released. We will email everyone that submitted to let them know whether or not they won.

** We rely on regular, unsigned and thus unregistered mail to send out cheki via B-Post and we are no means responsible should the post screw up. They haven't so far and we've sent cheki all over the globe, but you never know so we like to mention this in advance. They can also take quite a while to deliver, so please be patient. Especially if you live outside of Belgium. Shipping to locations outside of Europe may take anything from a handful of days, to a couple of weeks and even a few months.

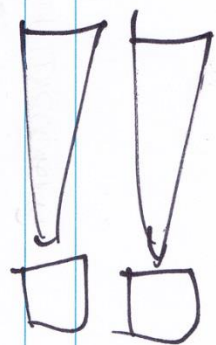




Regrettably, and we do really apologise, we were not able to get the interview with haru translated from Japanese in time for this edition because of personal issues (and yes, it's something very serious) in our translator's personal life. Therefore we are moving up the interview to the next edition. So please check back next time for an interview with haru! Once again, we apologise for the inconvenience, but sometimes bad things happen and they afflict our publication schedule. We will have it ready for you next edition, though!

愛

を込めて



With
BIG LOVE ♡

 haku

Win a cheki/Instax signed by haru!

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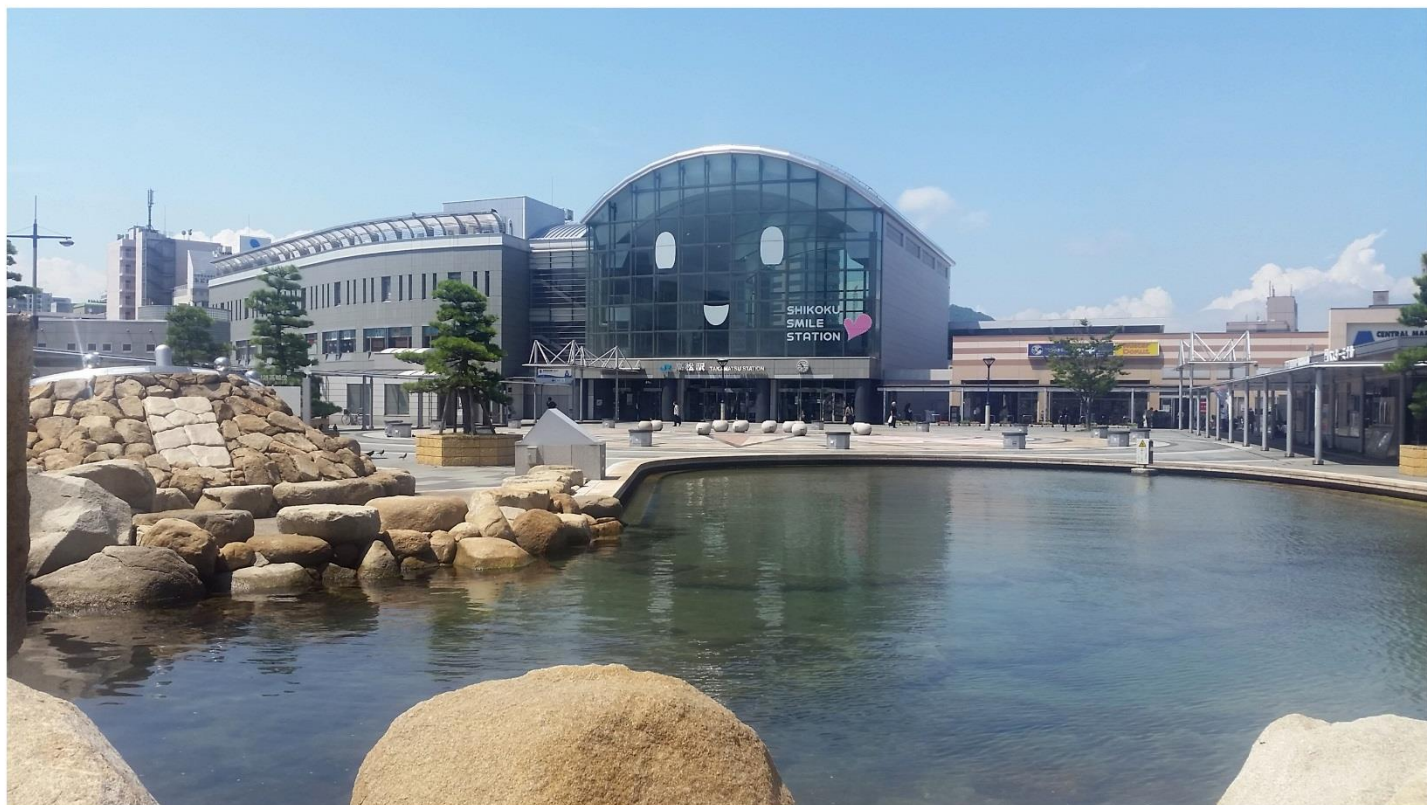


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The Father Returns

This bronze statue was made in honour of influential author *Kikuchi Kan* (1888-1948). It depicts a scene from his masterpiece *The Father Returns* (1917).

A short story written for play, it tells the story of a father who leaves his family for his own indulgences and returns years later, a ruined and impoverished man, seeking comfort and forgiveness in his old age. Even though his son rejects him out of indignation, the rest of the family has mixed feelings about his return.

The play created a sensation when performed on stage and brought further fame to Kikuchi Kan.



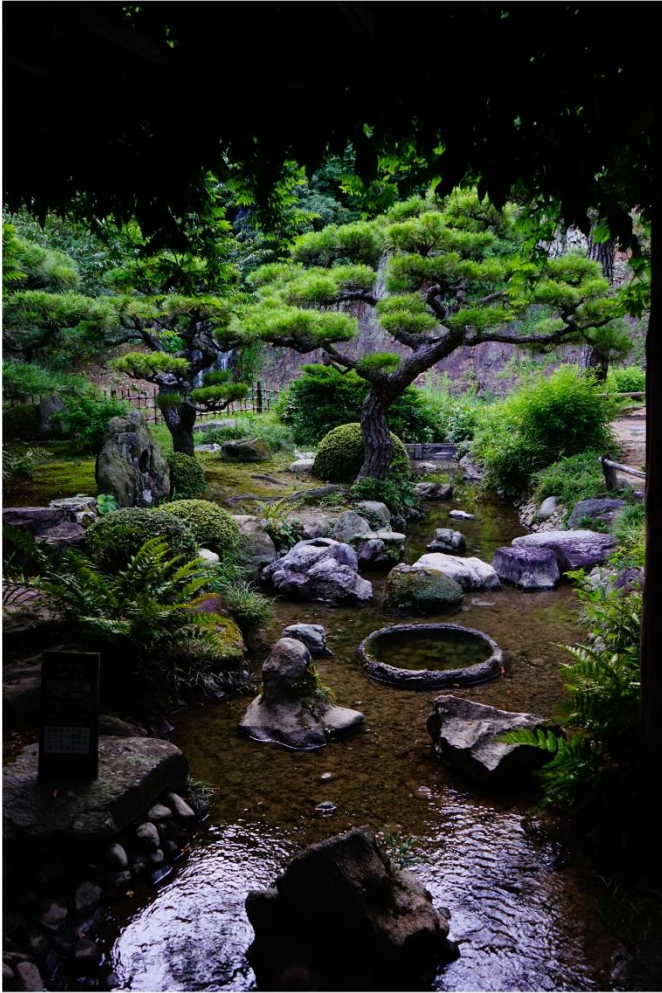
Nakanoinari shrine





Ritsurin Koen









Takamatsu castle

Some history...

The reign of the *Ikoma* family, who constructed *Takamatsu castle* (*Tamamo castle*), lasted 54 years, and spanned four generations.

In 1640, the *Ikomas* were transferred to *Yashima-machi*, a fief yielding 10,000 *koku* in *Dewa*. Presently, this area is known as *Yashima-machi*, *Yurihonko city* in the *Akita* prefecture.

Later in 1642, *Yorishige Matsudaira* moved in the castle as a *lord of the Eastern Sanuki*. From that time until 1869, for 11 generations, a period of 228 years, the *Matsudaira* resided in *Takamatsu castle*.

The castle is noted as one of Japan's three biggest water castles.

In 1976, during the reign of *Yoritsune*, who was a second generation *Matsudaira*, *Tsukimiyagura* the moon-viewing tower, was completed as a corner tower on the palace. This has been made by reclaiming land from the sea after the *Matsudairas* became lord.

Watariyagura, the tower bridge with a gate below it, was a renovation of the *Umitemon*, the gate facing the sea, which was constructed by the *Ikomas*. In those days, the seawater flowed onto the outer side of these towers. This enabled boats to go through the *Mizutegomon* gate that faced the sea, and directly enter the castle via waterway. The towers seemed to have served as corner towers to watch boat traffic coming in and out of the castle and to defend against enemy invasion. *Tsukimiyagura* is characterized by the following features: the four main interior pillars standing in the center which rise from the first story to the attic of the third story, with beams crossing each pillar. The decorative black horizontal pieces of timber on the outer walls. The eaves which instead of showing gables, show plain clay walls. The beauty of the architectural structures observed within conjunction of *Tsukimiyagura* and *Watariyagura*.

In 1927, these constructions changed hands from the *Masudairas* to the *Matsudaira-kouekikai* and in January 1954, it was turned over to *Takamatsu City*.

In March 1955, the city launched a program of demolition and restauration. This was subsidized by the national coffers and refectural funds. The renovation cost approximately 17 million yen and was completed in March 1957.







Saya-bashi bridge

Saya-bashi bridge was the only way to enter *honmaru*, the core region of the castle, from *nimomaru*, the outer layer of honmaru. By dropping the bridge, honmaru alone would be protected. According to old pictures and drawings, the bridge has always been in the same location since the original construction of the castle.

Initially, the bridge did not have a roof, and was called *Rankan-bashi*. *Rankan*, parapets on the bridge, were visible as part of an illustration dating back to the sixth year of *Bunsei*, 1823.

The bridge must have been remodeled somewhere during the *Edo* period. It is said that the existing *Saya-bashi* replaced the older bridge when *tenshu*, the castle tower, was dismantled in the seventeenth year of *Meiji*, 1884.

According to old photos, the wooden bridge piers were changed to piers made of stones.

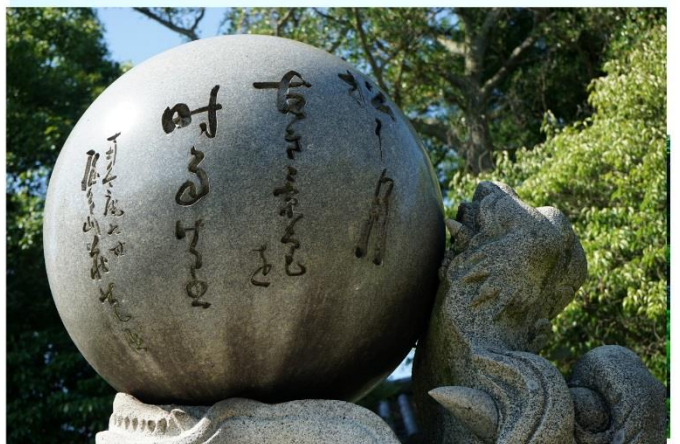
In the fourthy sixth year of *Showa*, 1971, it was dismantled and repaired due to deterioration.

In 2006, repair workds of *tenshu-dai*'s, the castle's tower base, stone walls started and because of this the bridge was partially dismantled and rebuild when repairs finished in 2011.

The stone wall, where one edge of the bridge is located, was also restored. Because of this, the length of the bridge is slightly longer than before the restoration works.







Yashima





Yashima temple

Some history...

Yashima temple was first opened by a Chinese priest of the *Ritsu* sect. *Kuhatsu*, one of his followers, was the first priest in charge of this temple. Later it was converted into the *Shingon* sect by grand priest *Kobo*. Yashima is the 84th *Bath temple* of the 88 pilgrimage temples on *Shikoku*. The symbol of the temple is the goddess of mercy called the *Senju Kannon* or the *Thousand Handed Kannon*. It was carved in the earlier stage of the *Heian* period. The main hall was built at the end of the *Kamakura* period. Both are important cultural assets of Japan. A white stone graveled snow garden lies in the back of the temple grounds behind the library. The bell hanging at the belfry was made in the second year of *Jo-o*, early the *Kamakura* era. Felics of the *Genji* and *Heike* battles are displayed in the treasure hall *Minoyama Myojhin*. A smaller shrine near the temple is noted for the folklore of the *Yashima badger*.





The Story of Minoyama Daimeyozin: The Yashima Tasaburo badger

In the old days when the grand priest *Kobo* opened the 88 pilgrimage temples in *Shikoku*, he lost his way in foggy *Yashima* and met an old man wearing a straw rain coat who guided him to the peak of a mountain. It is believed that the old man was the *Yashima Tasaburo badger* in human form.

The *Yashima Tasaburo badger* is noted for being one of three badgers in Japan, together with the *Danzaburo badger* of *Sado Island* and the *Shibaemon badger* of *Awaji Island*. It was the messenger of the *Senju Kannon* found in the main hall of the temple.

Preciously enshrine because he did a lot of goodness as the tutelary god and was respected as the general head of badgers in *Shikoku*.

The legendary skill of the sophisticated metamorphosis stood unchallenged through Japan. The *Yashima Tasaburo badger* was also considered to be monogamous and is the respected as a god of peaceful families, marriages and the restaurant business.

Believers who wish to start a family or have good luck visit the *Yashima Tasaburo badger* from all over Japan.





Marugame





Tasuke lantern



Marugame castle









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Orcs, Time travelers, Vikings, Gnomes and Wizards can meet!
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Castle of Ooidonk, nearby the beautiful city of Ghent, Belgium.*

*An event where every cosplayer is welcome, where
everybody is allowed to be themselves and relax.
Fairy tales, Storytellers, Fire Eaters, Falconers,
Fantasy authors, Workshops, Concerts and
special guests... Enter a Dreamworld where
everything is possible and live your fantasy!*



11-12 AUGUST 2018

**OOIDONK CASTLE
OOIDONKDREEF 9, SINT-MARIA-LEERNE**

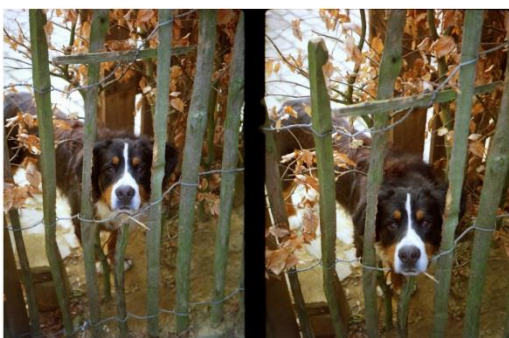
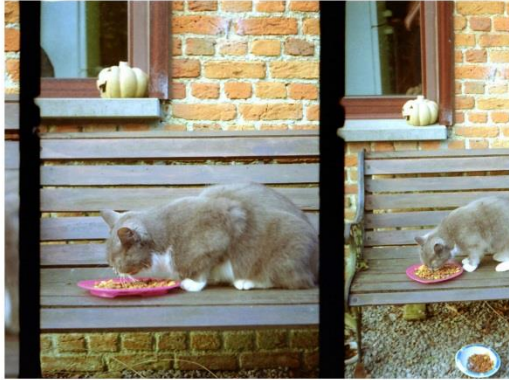
WWW.ELFTOPIA.BE

#FILMISNOTDEAD

analog snaps

If you shoot analog, and would like to see your photo(s) in BCM, just send them in! We're always looking for submissions!

Photography by Hilde Heyvaert.



CHECK THAT CHEKI

want to be on the next edition's check that cheki page? Just submit photos!
All types of instax photos welcome: mini, wide and square!



BCM! u u u

BCM SNAP

Want to be in the next edition's Snap page?
Send a photo of yourself wearing J-fashion, any kind will do, to
hilde.heyvaert@gmail.com
and you may very well see yourself featured in the next edition!



JAPAN CON COSPLAY SNAP

May 20, Parkloods Noord, Antwerp, Belgium.

Photography by Hilde Heyvaert.



**COMIC
CON**
Brussels

2 - 3

MARCH 2019

**COMIC CON
BRUSSELS**

TOUR & TAXIS BRUSSEL/BRUXELLES
GET YOUR GEEK ON!

WWW.COMICCONBRUSSELS.COM

EVENT CALENDAR

All dates and information may be subject to change, none of this is within our control.

ongoing...

Star Wars: Identities
Until: September 2
Venue: Hall 2, Brussels Expo
City: Laeken
Country: Belgium
www.starwarsidentities.be

July

BABYMETAL

World tour 2018

- 1: Rock am Ring, Nürburg, Germany
- 2: Rock im Park, Nürnberg, Germany
- 4: Music Hall Innsbruck, Innsbruck, Austria
- 5: TivoliVredenburg, Utrecht, The Netherlands
- 9: Download UK, Derby, UK

AnimeCon

Date: 15 – 17
Venue: World Forum
City: Den Hague
Country: The Netherlands
www.animecon.nl

Comic Con Gent

Date: 30
Venue: ICC
City: Ghent
Country: Belgium
www.comiccongent.com

July

Comic Con Gent

Date: 1
Venue: ICC
City: Ghent
Country: Belgium
www.comiccongent.com

Japan Expo

Date: 5-8
Venue: Parc des Expositions Paris-Nord Villepinte
City: Villepinte
Country: France
www.japan-expo-paris.com

Crystal Lake

Summer 2018 tour

- 10: Sala Silikona, Madrid, Spain
- 11: Hard Club, Porto, Portugal
- 12: Resurrection Festival 2018, Viveiro, Spain
- 14: Fajtfest 2018, Velke Mezirici, Czech Republic
- 15: Pushkin, Dresden, Germany
- 16: Alten Stadtbahnhof, Schweinfurt, Germany

- 17: Dynamo, Zurich, Switzerland
- 18: Schlachthof, Wiesbaden, Germany
- 19: Free & Easy Festival 2018, Munich, Germany
[www.bandsintown.com/crystallake\(official\)](http://www.bandsintown.com/crystallake(official))

ELECTRIC EEL SHOCK

- 13: dB's, Utrecht, The Netherlands
- 14: Kliko Fest, Haarlem, The Netherlands
- 15: Zwarte Cross Festival, Lichtenvoorde, The Netherlands
- 18: Sonic Ballroom, Cologne, Germany
- 19: Knust, Hamburg, Germany
- 21: Stoned Bart, Leipzig, Germany

Hyper Japan

Date: 13-15
Venue: Olympia
City: London
Country: UK
hyperjapan.co.uk

ROA

European tour

- 13: Hyper Japan, London, UK
- 14: Hyper Japan, London, UK
- 15: Hyper Japan, London, UK
- 17: The Underworld, London, UK

YUKIKA UK dates

- 13: Hyper Japan, London, UK
- 15: Hyper Japan, London, UK
- 16: Hare & Hounds, Birmingham, UK

SPEED! NOISE! HELL!

Bullshit Disaster tour

- 16: Cab03, Leiden, The Netherlands
- 17: La Comedia Montreuil, Paris, France
- 18: Les Pavillons Sauvages, Toulouse, France
- 19: Los Blokes Fantasma, Barcelona, Spain
- 20: La Guele Noire Espace autogère, Saint Etienne, France
- 21: Bahnhofli, Biel, Switzerland
- 22: Haram's Graveyard, Torino, Italy
- 24: Podrum, Rijeka, Hungary
- 25: Kubik, Trnava, Slovakia
- 26: Arena Beisl Erdberg, Vienna, Austria
- 27: Časoprostor Skatespace, České Budějovice, Czech Republic
- 28: Fluff Fest, Rokycany, Czech Republic
- 29: MusicClub Modrá Vopice, Prague, Czech Republic

August

ELECTRIC EEL SHOCK

- 4: Roadkill Festival, Waarschoot, Belgium
- 10: Nirwavan Tuinfeest, Lierop, The Netherlands
- 11: Little Devil, Tilburg, The Netherlands
- 17: Vordingborg, Gutter Island Garage Rock Festival, Denmark

Lovebites

- 4: Wacken Open Air, Wacken, Germany
- 10: Bloodstock Open Air, Walton-on-Trent, UK

Atsusacon

Date: 6 & 7
Venue: ICC
City: Ghent
Country: Belgium
www.atsusacon.be

COFFINS - EU tour

- 9: Cassiopeia, Berlin, Germany
- 10: Party San Open Air, Schlotheim, Germany
- 11: Brutal Assault, Jaromer-Josefov, Czech Republic
- 12: Ieper Hardore Fest, Ieper, Belgium
- 13: Freakout Club, Bologna, Italy
- 14: Stoomhuis, Eindhoven, The Netherlands
- 15: Hafenklang, Hamburg, Germany
- 16: Pumpehuset, Copenhagen, Danmark

Elftopia

Date: 11 & 12
Venue: Ooidonk castle
City: St-Maria-Leerne
Country: Belgium
www.elftopia.be

HITT

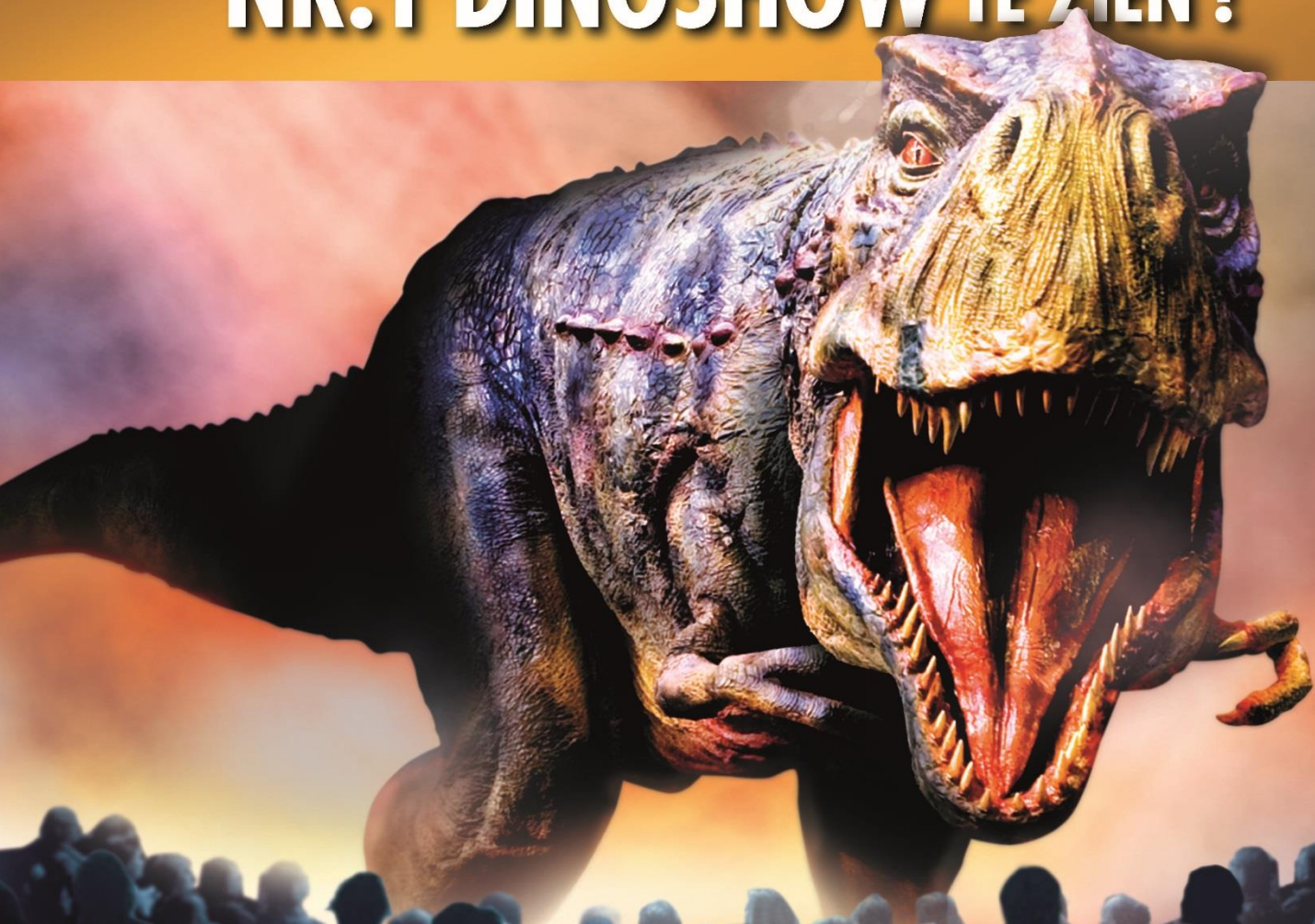
Back to Europe tour

- 24: Bobble Café, Lille, France
- 25: Aubunai, Veldhoven, The Netherlands
- 26: Le Garage, Liège, Belgium
- 30: Tsunami Club, Cologne, Germany
- 31: Pod Minoga, Poznan, Poland
highfeel.jp/events

Abunai

Date: 24-26
Venue: NH Koningshof
City: Veldhoven
Country: The Netherlands
www.abunaicon.nl

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 PRESENTS



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SLECHTS 3 SHOWS !



Satsuki, live during the REBOOT tour final at Le Garage. Liège, Belgium. April 15 2018.

© Photo by Bert Van den Wyngaert